JANUARY / FEBRUARY 14

real screen

the best in non-fiction

ASTARIS REBORN

A first look at Cosmos: A Space-Time Odyssey

PERMIT NO. 4363 BUFFALO, NY U.S. POSTAGE PAID

ALSO: TRAILBLAZERS 2013 | CRAFTING A CAST

A PUBLICATION OF BRUNICO COMMUNICATIONS LTD.

Hell's Kitchen / Come Dine With Me / The Chase / Four Weddings / America Now #RichKids Of Beverly Hills The Bill Cunningham Show Kitchen Nightmares / The First 48 / After The First 48 Come Dine With Me / The Car Chasers / Hell's Kitchen The Bill Cunningham Show America Now / Cesar 911







Neil deGrasse Tyson is steering the Ship of Imagination in the upcoming Cosmos: A Space-Time Odyssey.

"If you're not taking big creative risks in life you're not living as fully as you might." 34



Bravo is bringing back All3Media America's The People's Couch, based on the UK smash Gogglebox.



on the cover

As part of our first look at the upcoming Cosmos: A Space-Time Odyssey, we see its Ship of Imagination approaching the Milky Way. Cover illustration: Michael Maher

	1	
O		

Doomsday - World War 1 is just one of the projects marking the centenary of the First World War.

A+E rebrands Bio; FMI brings on Red Arrow's Richter;
columns from Smithson and Palmer
AUDIENCE & STRATEGY Canadian specialty nets prepare for a potential unbundling
IDEAS & EXECUTION A first look at the latest chapter in the Cosmos saga23
SPECIAL REPORTS
TRAILBLAZERS 2013 A look at the past year's innovators and risk-takers in non-fiction and unscripted
HISTORY FOCUS Revisiting WWI; Adapting books for non-fiction
CASTING REPORT A look at how casts are crafted in 2014
FORMAT FOCUS Mark Burnett and Red Arrow team up for UK joint venture prodco 57
THINK ABOUT IT Icon's Laura Marshall on the importance of being indie; realscreen's year-end reader's survey
AND ONE MORE THING Naomi Campbell puts her best <i>Face</i> forward





CASTING EXCLUSIVE: 3 MILLION NAME RED STATE DATABASE

WE KNOW THE HEARTLAND. WE LIVE HERE.



We salute our team of dedicated men and women who reach for the stars with every production.



MOCK TALES

he past 12 months might go down as the year of the Megalomentary. In the U.S., one of the biggest brouhahas in TV for 2013 (at least, before the flap about *Duck Dynasty*'s Phil Robertson) came from *Megalodon: The Monster Shark Lives*, the special with which Discovery Channel kicked off this year's edition of the insanely popular 'Shark Week'. Like the *Mermaids* specials that have aired on Animal Planet, the Pilgrim Studios-produced special used doc conventions – talking head interviews with assorted "experts," "archive" footage, et cetera – to tell the story of a 60-foot mega-shark, thought to be extinct for millions of years but which might still be barreling through the oceans, leaving carnage in its wake.

A truly fascinating topic for a doc, perhaps... if it were true. In this case, while based on fact regarding the one-time, probable existence of such a beast, the experts were actors, the footage was fake, and the story, a work of fiction.

The program was a big hit – at 4.8 million viewers, the best opening for a 'Shark Week' in the strand's 26-year history. It also created huge social media buzz. But sections of the blogosphere were neither amused nor entertained, with actor Wil Wheaton calling out Discovery for "betraying" its audience.

As media furors often do, this one died down fairly quickly. But the debate in the non-fiction content industry continues, as networks and producers contend with the question of how far is too far.

In one corner, some think airing such "mockumentaries" – particularly those with barely visible, vague disclaimers – erodes trust in the broadcaster, not just among core audiences who may have been avid viewers for years, but among younger viewers turning to networks that have earned reputations over time for being reputable, reliable and, dare we say it, educational.

A valid concern. But viewers of several of America's predominantly non-fiction cable nets have been aware for some time of the shift towards what can euphemistically be termed "edutainment," as well as increasing amounts of unapologetic, straight-up reality. And the viewership numbers for some – not all, mind you – of these programs indicate that people are watching.

And as for younger viewers feeling cheated by networks, market research on millennials' viewing habits increasingly shows that, especially in a multiscreen world, they're not watching "networks" – they're watching shows. And if something is trending, it's more likely they'll tune in.

Hopefully the rise of mockumentary may inspire those who cleave to the integrity of true non-fiction content to dig even deeper for the real stories around us that are far more captivating than what a Hollywood scriptwriter can concoct. Those stories are always out there, needing to be told.

Lastly, let me take a moment to correct an error in last issue's editorial ("My Science Shame"). In that piece, I'd incorrectly named Douglas Hofstadter's book *Gödel, Escher, Bach* as *Goethe, Escher, Bach*. I wish I could blame Auto-correct but the fault was all in my own errant, time-battered memory. Apologies to Kurt Gödel and logicians everywhere!

Cheers,
Barry Walsh
Editor and Content Director
realscreen



January + February 14 Volume 17, Issue 3

Realscreen is published 5 times a year by Brunico Communications Ltd., 100-366 Adelaide Street West, Toronto, Ontario, Canada M5V 1R9
Tel. 416-408-2300 Fax 416-408-0870 www.realscreen.com

VP & Publisher Claire Macdonald cmacdonald@brunico.com
Editor and Content Director Barry Walsh bwalsh@brunico.com
Associate Editor Adam Benzine abenzine@brunico.com
Staff Writer Kelly Anderson kanderson@brunico.com
Contributors Matthew Chung, Laura Marshall, Chris Palmer, Kevin
Ritchie, John Smithson

Associate Publisher Melissa Giddens mgiddens@brunico.com
Account Manager Lisa Faktor Ifaktor@brunico.com
Marketing & Publishing Coordinator Aimee Ross aross@brunico.com
Creative Manager Andrew Glowala aglowala@brunico.com
Art Director Mark Lacoursiere mlacoursiere@brunico.com
Production/Distribution Supervisor Robert Lines rlines@brunico.com
Event producer Priya Rao prao@brunico.com

Webmaster Farhan Quadri

AUDIENCE SERVICES

Director of Audience & Production Services **Jennifer Colvin** jcolvin@brunico.com

Manager, Audience Services **Christine McNalley** cmcnalley@brunico.com CORPORATE

President & CEO, **Russell Goldstein** rgoldstein@brunico.com

VP & Editorial Director **Mary Maddever** mmaddever@brunico.com

VP & Publisher, *Kidscreen* **Jocelyn Christie** jchristie@brunico.com

VP Administration and Finance, **Linda Lovegrove** llovegrove@brunico.com

VP and Chief Information Officer, **Omri Tintpulver** otintpulver@brunico.com

All letters sent to *realscreen* or its editors are assumed intended for publication. *Realscreen* invites editorial comment, but accepts no responsibility for its loss or destruction, howsoever arising, while in its office or in transit. All material to be returned must be accompanied by a stamped, self-addressed envelope. Nothing may be reproduced in whole or in part without the written permission of the publisher.

ISSN number 1480-1434 © Brunico Communications Ltd. 2014

U.S. Postmaster: Send address changes or corrections to *realscreen*, PO Box 1103, Niagara Falls, NY, 14304 | Canadian Postmaster: Send undeliverables and address changes to *realscreen*, PO Box 369, Beeton, ON, LOG 1A0. Canada Post Publication Agreement No. 40050265 Printed in Canada

To subscribe, visit www.realscreen.com/subscribe, email realscreencustomercare@realscreen.com, call 416-408-2448, or fax 416-408-0249. Subscription rates for one year: in the US, US\$59.00; in Canada, CDN\$79.00; outside the US and Canada, US\$99.00.

 $^{\text{TM}}$ Realscreen is a trademark of Brunico Communications Ltd.



THE HIT TELEVISION GAME THAT PLACES \$1 MILLION IN THE HANDS OF ONE FAMILY.

DEAR NEIGHBORS HELP OUR DAUGHTER FIND LOVE

A ROMANTIC DOCU-COMEDY TAKES NEIGHBORLY HELP INTO A WHOLE NEW LEVEL.

FACE 2 FACE

FINALLY, A DATING FORMAT FOR THE 21ST CENTURY. A TAILOR-MADE APP CAN HELP YOU FIND YOUR TYPE, BUT IT'S UP TO YOU TO CHOOSE THE ONE.

PICK A POCKET

WOULD YOU BET THE CASH IN YOUR WALLET AGAINST A TOTAL STRANGER'S? WHOEVER KNOWS THE MOST WILL WIN ALL IN THIS CHEEKY STREET GAME.

NEW STORIES TO TALK ABOUT

THE BEST OF ISRAELI CONTENT



A LOOK BACK, A LOOK FORWARD

we are all tempted to do when one year comes to a close and another begins, I've spent a bit of time lately reflecting on the year that has passed, and anticipating what lies ahead in the coming months and even years.

As a brand, realscreen has never been stronger. In a world where print revenues are in serious decline, we've maintained status quo. In 2014, that's success. Our online readership is at an all-time high. In the period of November 17-December 18, 2013, realscreen.com served up 211,000 page views to 84,000 unique visitors in 124 countries from Afghanistan to Zimbabwe. In the same period in 2010, 81,000 page views were seen by 17,000 uniques. Pretty good numbers.

And then there are our events. As with the behemoth Realscreen Summit that kicks off on January 26 in Washington DC, our suite of industry conferences and markets have consistently hit the mark, delivering more delegates and sponsors year over year. Going back three years, the 2011 edition of the Summit drew 1,526 delegates and 74 sponsors. In 2014, we're anticipating close to 2,500 delegates and around 100 sponsors. Realscreen West in Santa Monica sold out in 2013, and it's reasonable to expect a repeat of that in 2014.

While our tiny yet remarkable team can take credit where it's due, our success certainly mirrors the programming trends in broadcast, cable and via the expanding plethora of online platforms. We've been lucky enough to benefit from the tremendous uptick in the commissioning of unscripted programming over the past decade, and at the same time have worked hard to build an environment designed to foster business relationships, commerce and creativity.

Programming trends do evolve, as already evidenced by the recent spate of scripted commissions by networks traditionally wedded to unscripted, and the output of scripted shows by producers who cut their teeth on unscripted fare, so we too will have to adjust.

Our mandate will not change, but we'll be looking for new opportunities and new models in order to continue to grow. It's an ill-kept secret at this point, but we've identified the UK as the next logical region to take the Realscreen roadshow. It's very early days, so keep your eyes on this space for more news, and feel free to drop me a note with your thoughts on how we can make Realscreen London most relevant.

'til next time Claire Macdonald VP & Publisher realscreen.

UPCOMING ADVERTISING & SPONSORSHIP OPPORTUNITIES

MARCH/APRIL

Editorial features: This issue will feature our annual Global 100, as well as our MIPTV Picks, a Lifestyle genre focus, and our Changemakers report.

Bonus distribution

MIPDOC, MIP Formats, MIPTV, Hot Docs

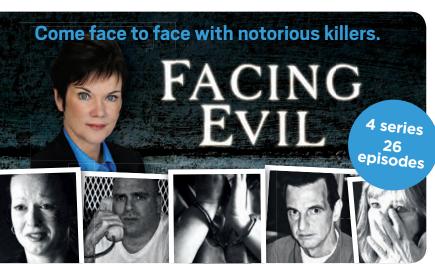
Booking deadline

March 5

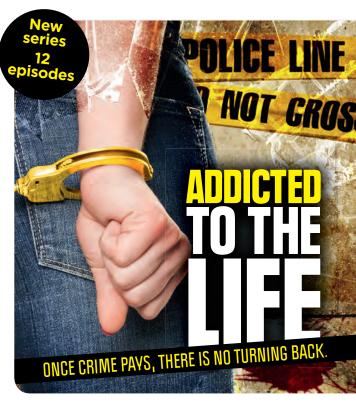
For information on any of these opportunities or to discuss something custom that we can do for you, call realscreen sales at 14164082300 and ask for Melissa Giddens at x228 or Lisa Faktor at x477.

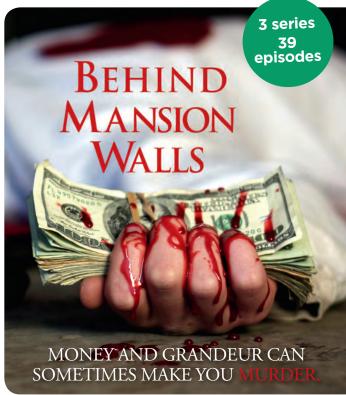
HOME OF THE BEST CRIME PROGRAMMING















Jan 26-29, 2014 **Washington Hilton**

Thank you to our Realscreen Summit Sponsors!

MARQUEE SPONSOR















DIAMOND SPONSOR











SAPPHIRE SPONSOR



PLATINUM SPONSORS













GOLD SPONSORS















SILVER SPONSORS





























We'd like to extend a special thanks to our advisory board members who collaborated on delivering the most relevant and engaging content yet.

CO-CHAIRS



Jonathan MurrayChairman
Bunim/Murray Productions



Eileen O'Neill Group President Discovery, TLC and Discovery Fit & Health Networks

ADVISORY BOARD



Julian Bellamy
Creative Director, Head of
Production & Development
Discovery Networks International



Michael Davies
President
Embassy Row



Nick Fraser Commissioning Editor BBC 'Storyville'



Eden Gaha
President



Carl Hall
Managing Director
Warehouse 51 Productions



Beth Hoppe
Chief Programming Executive &
General Manager, General Audience
Programming
PBS



Lauren Lexton
Co-Founder & Executive
Producer
Authentic Entertainment



Greg Lipstone Partner ICM



David LyleCEO
National Geographic Channels



David McKillopEVP & General Manager
A&F Network



Andy Singer General Manager Travel Channel



Honored by Variety in its 2013 Dealmakers Impact Report





International Investment Banker

Thinking of buying or selling a TV Production or Distribution company?

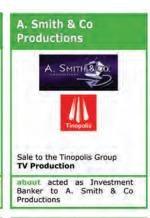
about Corporate Finance is the market leading advisor for TV Production and Distribution companies. We specialize in buying, selling and raising finance and have been delivering outstanding deals for more than 10 years. We have completed over 50 transactions in the UK and USA combined.

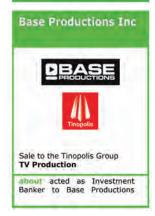




















Our team will be attending Realscreen from **26th to 29th January 2014**. If you would like to arrange a meeting please call Sachin Dosani on **+1 310 339 8110** or Tom Manwaring on **+44(0)793 903 0279**. For more details visit our website at **www.aboutcorpfin.com**



Sachin Dosani Managing Director T: +1 310 339 8110 E: sachin.dosani@aboutcorpfin.com



Tom Manwaring
Managing Director
T: +44 (0) 793 903 0279
E: tom.manwaring@aboutcorpfin.com



A+E takes on lifestyle with FYI

BY MATTHEW CHUNG

A+E Networks' Bio will be rebranded this summer as a lifestyle channel with a young and upscale skew. Networks' U.S. cable channel Bio is to be rebranded as a lifestyle channel called FYI in a bid to appeal to a younger and more upscale audience.

Launching this summer, the channel – which will be overseen by Jana Bennett, the president of FYI and LMN – is in development on more than 30 potential new series, A + E said. Programming announcements are expected early in the year. Bennett will be appearing at the Realscreen Summit on Wednesday, January 29, for the "Amping Up Unscripted" session, to discuss the unscripted programming needs for the networks she oversees.

"The transition to FYI is the next phase in our strategy to bolster the A + E Networks portfolio by evolving and maturing our brands to allow for future growth in the rapidly changing media landscape," said Nancy Dubuc, president and CEO of A + E Networks, in a statement. "FYI will be an upscale network with a younger and more modern sensibility than what we've seen on traditional lifestyle networks, in an effort to appeal to an audience that has been underserved on linear but thrives online."

"FYI is defined by the world we live in today – offering viewers a less prescriptive, more adventurous approach to their taste, space,

social life and look," added Bennett. "Gone are the days where consumers are looking for experts to instruct them how to live. Together with our partners and audiences, we are building a new brand that embraces personal creativity and the sharing of the best ideas on air and online."

Bio currently airs shows such as *Mobsters*, *The Ghost Inside My Child*, *Celebrity House Hunting* and *Supernatural Sisters*. While the channel is being rebranded, A + E says the Bio brand will continue to exist on various platforms in the U.S., while outside of the U.S., decisions regarding the brand will be made market by market.

In other A+E Networks news, the company has recruited Fox executive Sherin Salvetti to lead its newly created Italian arm as managing director.

She will oversee all channel operations, including programming, production, marketing and sales, and reports to the managing director for Europe, Dean Possenniskie.

The Rome-based operation launched Crime + Investigation on Sky Italia on December 16, and is working towards taking full ownership of History Italy by early 2014, in partnership with Fox International Channels. (With files from Kevin Ritchie)

Greenlit

A look at what's on the way from assorted networks

Cold River Cash

Produced by: Left/Right **Network:** Animal Planet



One Night Stand with Annie Sibonney

Produced by: Entertainment One Television **Networks:** Discovery World Canada,

Discovery Asia

Inside KFC

Produced by: Wild Pictures

Network: BBC1

Time Scanners

Produced by: Atlantic Productions
Network: National Geographic

Channels International

CORRECTIONS AND CLARIFICATIONS

In the November/December issue of *realscreen*, within the Science Focus, the profile of the program *Life on Us* contained two inaccuracies. The caption for the image, depicting the eyelash mite, implied that the image was culled from the Philips Environmental Scanning Electron Microscope used for several of the images in the program. In fact, the image itself is taken from a CGI animation.

Also, the article referred to a 2 x 60-minute "unhosted version" of the program from Australian prodco Smith & Nasht for SBS. According to the producer and director of the Australian program, Annamaria Talas, while the Australian company and the producers of the French program, Mona Lisa Productions, both explored the concept of looking at the human body as a planet and exploring its ecosystems, the Australian *Life on Us*, which received funding from SBS and Screen Australia, is "a very different, 2 x 1-hour series that delves deep into the emerging science of the human microbiome that overturns a range of ideas about our concept of health." *Realscreen* regrets the errors.



A Producer's Perspective

nother year passes, and with that comes more fun speculating about what's going to break through, what will tank, who will get bought, who will be the rising stars, and who will crash and burn.

We need a bit of action. Looking back on 2013 it feels like a year of subtle evolution rather than revolution. No big surprises, no seismic shifts, the year ending pretty much as it began.

Structured reality remains dominant, at least in the U.S. *Duck Dynasty* seems unstoppable. The ratings are truly eye-popping – the fourth season debuted with a record 11.8 million viewers and many other shows in this genre are thriving in its wake.

And while there is little doubt that these heavily produced but highly entertaining shows are here to stay, there are early rumblings of a backlash, with audiences and therefore networks seeking a bit more authenticity in their factual output. One of the big questions for the year ahead: will this start to impact on commissioning decisions?

In the UK and across Europe the heavily structured shows are less dominant. The big rig shows, especially of the medical variety, continue to do well. Yet who would imagine that a simple show about baking, albeit brilliantly executed, would be the monster hit that is *Great British Bake Off?* Also, traditional obs-doc, while done with modernity, seems to be having a renaissance.

An interesting four-legged sub-genre is emerging. After years of landmark series on big cats and other exotic wildlife, domestic animals have broken through. Dog shows have rated well on the BBC, ITV and C4 (full disclosure: the latter was an Arrow production) and the BBC had a big hit with a science-based cat show. I think we can expect a lot more about our pet friends.

At December's World Congress of Science

and Factual Producers in Montreal it was fascinating to see what's working well in other territories. The most talked about clip was a German sex-education show with explicit clips that made most porn seem positively soft core. I'm pretty confident this is something we won't be seeing any time soon on U.S. cable.

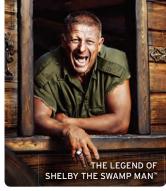
Two of the big new things from 2013 have prospered. The ambitious scripted pieces by History and National Geographic Channel have rated well. Discovery is next and it seems this is not a fad but something that will continue to be a small, but high impact part of the network portfolio. One word of caution: despite the size of the commissions this remains a very high stakes game, and very much focused on LA. This is the toughest of nuts to crack for the vast majority of factual producers.

Live has done well, with Discovery's Skywire Live grabbing record audiences. Expect even more audacious live stunts as the bar gets higher and higher. The inherent risks and the massive technical challenges make this an equally difficult one to crack for most indies.

Last year also felt fairly quiet on the business front, with less big-name indie acquisitions. In part this is because there are fewer big-name companies around to actually buy. But as our business regenerates, I sense a new wave of consolidation, with some of the hottest new producers snapped up in the coming year.

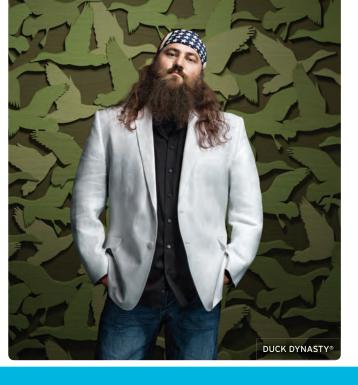
And so we return to DC for the annual ritual that is the Realsceen Summit, complete with a big new venue, and even more producers. I think of it as "Producer CPR." After the relaxing down time over the holiday period, nothing jolts you back to life more than the sound of two thousand of your rival producers pitching their socks off to your best clients.

John Smithson is creative director of Arrow Media. Previously he was chief executive of Darlow Smithson Productions.









ALWAYS ENTERTAINING

The most original entertainment lives on our networks.





















Red Arrow's Richter headed to FremantleMedia Int'l as CEO

istributor FremantleMedia International (FMI) has hired Red Arrow International managing director Jens Richter (pictured) to be its new CEO.

He will replace David Ellender, who departed in July after 12 years with the company, and will relocate from Germany to London

The appointment will take effect once Richter's contract with Red Arrow expires - currently due for December 2014, according to a Red Arrow spokesperson - giving him a potential start date of sometime in 2015

In the meantime, FMI's regional executive VPs - Jamie Lynn, Lisa Honig and Paul Ridley - will continue running the day-to-day sales business with oversight from COO Bob McCourt.

"Jens is an outstanding and dynamic executive with extensive knowledge and experience of the international distribution market and we are really excited to welcome him to the team," FMI said in a statement confirming the appointment.

Richter helped launch Red Arrow International, the sales division of German broadcaster ProSiebenSat.1, in 2004. He oversees all worldwide program sales, international rights and overall representation deals. Prior to that he was managing director for Munich-based Beta Film, where he led worldwide distribution of TV, home video and theatrical rights.

Kevin Ritchie



BEST PRACTICES:

HOW TO HAVE MORE VITALITY AT WORK

BY CHRIS PALMER AND JAZMIN GARCIA

It's Monday morning and employees all across the country are straggling into the office clutching their coffee mugs or making a beeline for the coffee pot. Most reflect various states of fatigue, irritability, or lethargy.

But at many offices one colleague arrives ready to hit the ground running. She is cheerful, enthusiastic, and eager to get things done. From the first meeting in the morning to the last meeting of the day, she seems vibrant and energetic. Where do her optimism, can-do spirit, and enthusiasm come from? And how can you avoid feeling drained and depleted at work?

Keeping your vitality at a high level will help you get noticed, promoted, and paid more. Here are some secrets for staying energized and fully charged through a grueling work day. **GET MORE EXERCISE:** Make exercise a part of your daily routine. Strength, flexibility, and endurance exercises benefit us in so many ways, including boosting our energy. You can sneak in some exercise at work by taking 15 minutes at lunch for a brisk walk. If you are at your desk and feel your energy slipping away, take a few seconds to stretch. It will help get your blood flowing, and it feels great.

START MOVING: If you're having a meeting with a colleague and notice the energy in the room waning, suggest that you continue the meeting while standing up, or in the fresh air, or strolling through the hallways. Do something to break the cycle. EAT BETTER: Don't go through the day on an empty stomach. Our bodies need

sufficient nutrients to keep us energetic, focused, and healthy. Drink plenty of water and eschew junk food.

DEVELOP BETTER SLEEP HABITS: If you hit the snooze button on your alarm clock several times and still have to drag yourself out of bed, you might not be getting enough sleep. A good night's rest brings clarity, energy, and a good mood. Make it a routine to go to sleep and wake up at roughly the same time each day. Your body will appreciate good sleeping habits.

APPLY THE GOLDEN RULE: You start the day brimming with vitality, but then a talk with a coworker leaves you feeling negative and dispirited. Don't let others draw the energy out of you. Instead, spread your energy. Just as bad moods are contagious, so is a sunny disposition. Treat others with the enthusiasm and energy with which you would want to be treated. Not only will you be making yourself feel better, but others too. FIND A DEEPER PURPOSE AND MEANING IN YOUR LIFE: If you are feeling excessively jaded and languid, then you may need to spend time finding a purpose

and meaning in your life through, for example, service to others, going on a personal retreat to reflect, creating a personal mission statement, identifying new long-range goals, or hiring a life coach.

Tell yourself you will be vibrant at work and operate at a high level of vitality. Move quickly and develop a reputation for speed and reliability. Take important phone calls immediately. Complete all small jobs – those under a couple of minutes – immediately. Respond guickly to requests from people with whom you have important relationships, such as your spouse, your boss, your kids, and so on. Operate with alacrity and zeal.

Professor Chris Palmer is the director of American University's Center for Environmental Filmmaking and author of the Sierra Club book Shooting in the Wild: An Insider's Account of Making Movies in the Animal Kingdom. Jazmin Garcia is a filmmaker and MA candidate at American University. •



From Percolate Digital, for 3Net Studios.



A 30 UHD Experience. Entirely CGI. Created in the Cloud.



Inventively efficient ideas for tomorrow's TV.

3net

AUDIENCE & STRATEGY



Esquire Network's travel show The Getaway has made its way to Shaw Media's DTour.

CANADA: SPECIALTY TV'S SURVIVAL PLAN

BY MATTHEW CHUNG

With the Canadian federal government making moves to implement a pick-and-pay model for cable TV, specialty channel programmers are taking steps to ensure they will weather the change.

ayden Mindell, VP of TV programming and content at Canada's Rogers Media, says he wakes up thinking about cable channel packages being unbundled "almost on a daily basis."

These are uncertain times for Canadian broadcasters, and particularly for specialty channels that cater to niche audiences, with the country's federal government announcing plans to mandate a pick-and-pay model and asking the Canadian Radio-television Telecommunications Commission (CRTC) to look into how it might be done.

Though some media experts, such as ZenithOptimedia's Sunni Boot, say the move could result in certain specialty channels folding, it's too early to know what form the changes would take.

What is known is that consumers support a change, with 86% of more than 1,000 Canadians surveyed in a Rogers Media-commissioned Harris/Decima poll saying they want more choice in the TV channels they pay for. Rogers Media also supports the move as a means to discourage cord cutting and cord shaving.

Mario Mota, partner at Boon Dog Professional Services and a TV regulatory affairs vet who was VP of broadcast/media research at Decima Research, says TV service providers lost an estimated 11,000 subscribers in 2013 as of November. "If you don't have a strong niche, with high-quality original programming, you're in trouble," Mota says.

So smart specialty channel programmers aren't relying on bundled packages to keep themselves afloat or waiting to respond to a pick-and-pay death knell. They're building stand-alone, multi-platform brands they believe can thrive on their own.

The changes can be seen in the way several channels in Canada have been rebranded in the past months to reach a better-defined target.

For instance, Shaw Media recently rebranded its TVtropolis channel – which had aired reruns of classic shows such as Frasier and That '70s Show mixed in with some unscripted programming such as 'Til Debt do us Part – as DTour to introduce programming Shaw Media says is geared at an older audience than Shaw's other specialties; one that has the time, desire and money to explore new places and ideas. Its programming now skews toward travel and food, with shows such as Esquire Network's The Getaway, following celebrities as they visit their favorite cities, and the Paperny Entertainment-produced Eat St.

Meanwhile, Rogers Media is planning to launch a younger-skewing FXX Canada to partner with its current FX brand.

At Bell Media, Justin Stockman, executive director, music and entertainment, says the strategy for all its

"If you don't have a strong niche with highquality original programming, you're in trouble." specialty channels is to create "a clearly defined brand that is really targeting someone specific, so viewers know what they're getting.

"We think that will be the key to survival," he adds. Bell Media recently rebranded MuchMore, which had gained a reputation as a sort of MuchMusic for an older generation, as M3. Its target demo was, and is, the 18-34 range, but for the September re-launch of the channel, the company wanted to pack its primetime full of exclusive programming that appeals to 30-somethings and skews female, Stockman says.

While 50% of the programming is still music, older syndicated, scripted series such as *Gilmore Girls* and *Mike and Molly* fill up the afternoon schedule.

Early indications are the rebrand is succeeding. M3 primetime is up 33% with viewers this October compared to October 2012, including a 3% increase with the target age of 18 to 34.

Aside from re-examining demos, Melissa Kotsopoulos, group director of broadcast at PHD, says successful channels such as Shaw Media's Food Network and HGTV, along with Bell Media's Discovery Channel (among the top 10 channels in English Canada this fall, according to data provided by PHD) all build programming around their talent (Mike Holmes from Holmes Makes it Right and

Bryan Baeumler from *Leave it to Bryan* on HGTV, for example) and use their websites as an extension of the TV channel by making episodes available online and supporting them with other content, such as kitchen renovation ideas or community forums.

"If the federal government does enforce unbundling, these channels should not suffer," Kotsopoulos says. "They are easily identifiable, viewers know what they are getting, and if they are going to be forced to pay a premium for à la carte channels, they would be less likely to take any chances [on channels that don't have well-defined brands]."

Shaw Media also uses stars to cross-promote with other channels. For example, in 2012 Holmes appeared on the Food Network's *Top Chef Canada* as a guest judge, lending the show some extra star power.

Rogers' Mindell says programming and scheduling to meet changing viewing habits is also very important. The company's FX Canada is growing its audience without a huge amount of original series to depend on at present, increasing its primetime national audience by 88% overall since last fall and raising its average weekly reach by 48%. A big part of that growth is thanks to the U.S. original drama American Horror Story: Coven, which was the number one English program on a digital channel this fall

020



Explore Our World



Visit us at Realscreen 2014 in the Oaklawn Meeting Room on the Lobby Level of the Washington Hilton



But the scheduling around those hits is just as important. Rogers' Mindell says shows are scheduled to suit the way people watch TV today, with plenty of opportunities for catch-up and binge viewing.

"The way we are reaching these audiences is through the stacking of programming at key time periods," Mindell says. "We isolate opportunities for people to set aside time to get absorbed into a show."

Whether these strategies can keep every Canadian specialty channel afloat in a pick-and-pay world remains to be seen, but networks are not waiting around to find out.

They're picking narrower targets and are now paying to keep them happy with unique content, something Bell Media's Stockman says the company plans to keep itself focused on.

"I think we have really defined what each of our specialty brands are now, so we have a good road forward," he says. "Now it's about continuing to look for new exclusive shows where we can reconfirm what these brands are all about."

This story originally appeared in the December/January 2014 issue of Strategy magazine.

our market savvy creates the ideal global partnership.



Syfy's version of the Chilean hit format Opposite Worlds is coming to Canada's Space in 2014.

New on Canada's specialty sked

CHOPPED CANADA (Food Network

Canada): Hosted by Canadian-American actor Dean McDermott (season two winner of *Rachael vs. Guy: Celebrity Cook-Off*), four chefs compete in a CAD\$10,000 culinary competition.

TIMBER KINGS (HGTV Canada): The reality series offers a behind-the-scenes look into the lives of a family-run business of log-house builders in Williams Lake, B.C. who build multi-million dollar homes.

opposite worlds (Space): The reality show, based on a Chilean format and airing on Syfy in the U.S., splits 14 people into two opposing teams (in a house divided by a glass wall), with one team living a life representative of the future while the other lives in a setting of the past.

Your rich storytelling combined with

PES PAYROLL INTRODUCES LINX THE INDUSTRY'S FIRST PAPERLESS PAYROLL SOLUTION



ONBOARDING

Complete start forms digitally, including electronic signature

REVIEW

Submit to PES for processing

WAGE NOTICE COMPLIANCE

Automatically generates pre-populated state wage notice forms

APPROVAL

LPs, PMs, Accountants audit weekly payroll

TIME CARD ENTRY

Employees enter in and out times online from any device

PAY CHECK

Direct Deposit

LINX BRINGS THE PAYROLL PROCESS ONLINE, MAKING IT EASY, ACCURATE AND EFFICIENT.

CALL FOR A DEMO

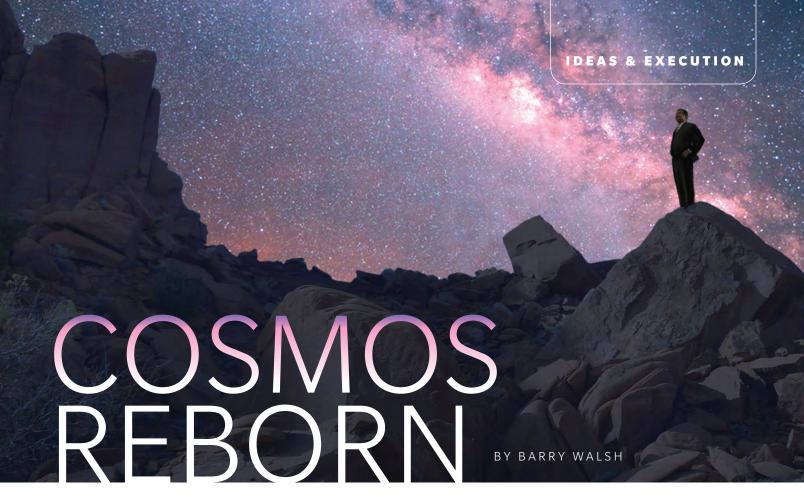
BURBANK 818.333.4542

GEORGIA



NEW YORK 212.695.6622

NEW MEXICO



This March, Fox and National Geographic Channel will bring one of the most venerable science. documentaries back to a new global audience via Cosmos: A Space-Time Odyssey, with help from the team behind the original 1980 series, and executive producer Seth MacFarlane. Realscreen offers a first look at what should be one of the year's most aweinspiring and entertaining television events.

The universe works in mysterious ways.

Some 34 years after Dr. Carl Sagan presented the 13-hour science series *Cosmos: A Personal Journey* on PBS, a combination of creative vision and hard work, spiced with a dollop of cosmic chance, is resulting in a 21st century reboot of the series – *Cosmos: A Space-Time Odyssey*.

The new 13-hour edition, debuting on Fox in the U.S. on March 9, National Geographic Channel on March 10, and globally via National Geographic Channels International during that week, brings together Ann Druyan – widow of Carl Sagan and cowriter with the astrophysicist of the original series as well as six *New York Times* best-sellers – with renowned astrophysicist and cosmologist Neil deGrasse Tyson, and Seth MacFarlane, best known for creating the animated Fox comedy hit *Family Guy*, as well as the feature comedy *Ted*.

With the original *Cosmos* being the most globally successful American public television series of all time, having been seen by some 800 million people around the globe, one would think that the impact of the original might cast an asteroid-sized shadow over any thoughts of adding to the

National Geographic Channel's U.S. version of Cosmos: A Space-Time Odyssey will feature behind-the-scenes interviews and footage.

saga. But to hear Druyan and Tyson tell it, the question wasn't really if there would be another chapter to the *Cosmos* saga. It was merely a matter of when.

Druyan says she and Mitchell Cannold, president of Cosmos Studios, embarked on the mission to create a new *Cosmos* some seven years ago, enlisting Dr. Steven Soter, a co-writer with Druyan on the original series, to come on board, and shortly afterward, the new host.

Tyson says he doesn't remember a specific day in which he was asked to take part in a future *Cosmos*; rather, he says it was something that was always "in the air" once he became better acquainted with Druyan. Shortly after Sagan's death, Tyson was asked to join the Planetary Society, an organization co-founded by Sagan and devoted to, in Tyson's words, "promoting public interest in, and access to, space."

From there, says Tyson, "Given that I would now see her two or three times a year at board meetings, it became a natural conversation to explore what the next

Cosmos would look like in time." Druyan, for her part, says Tyson "was always the first choice for me. He has that passion to share his knowledge, a charismatic personality, he's got the scientific cred, and also that desire to connect."

"Carl hoped *Cosmos* would be something with such a P.T. Barnum flair about it that the science would go down with a spoonful of sugar."

In shopping the project to prospective networks, Druyan says: "Invariably they all had the same outcome. This or that network really wanted it but they weren't prepared to do it on a scale that would be commensurate with the breakthrough that the original series was for its time, and that wouldn't allow me to have the creative freedom to do what I wanted to do." Enter Seth MacFarlane. The Family Guy creator had first met Tyson through an organization called The Science and Entertainment Exchange, created to facilitate communication between producers and directors and the scientific community. A later lunch meeting led to talk of the new Cosmos, and the assorted networks that the team had been presenting the project to.

of *Cosmos* would be, if it were only on a science-oriented network, you'd be preaching to the converted, so it seemed that a larger audience would be something to shoot for," recalls MacFarlane. "I felt the regime at Fox was, and is, particularly open-minded and visionary, and if anyone was going to bite it would be these guys. And sure enough, Kevin Reilly and Peter Rice have really championed this project in a section of media where educational content isn't always the most popular and commercially viable thing. They've taken the leap with us."

The deal also brought National Geographic Channel, jointly owned by Fox Cable Networks and National Geographic Television & Film, to the table. Network president Howard T. Owens, who calls himself "a lifelong fan" of the *Cosmos*



"It seemed to me that as great as a revival

REALSCREEN'S MARCH/APRIL ISSUE

Don't miss out on one of our most anticipated issues of the year and garner worldwide exposure from our unique and targeted subscriber list, as well as top shelf exposure at MIPDOC, MIPTV and Hot Docs. Our March/April issue will showcase our annual Global 100 list, a genre focus on Lifestyle programming as well as our semi-annual MIP Picks.

Booking deadline: March 5
Material deadline: March 12

Premium space goes fast! Be sure to contact your sales rep to enquire about ad space.

Melissa Giddens

mgiddens@brunico.com 1.416.408.2300 ext 228

Lisa Faktor

Ifaktor@brunico.com 1.416.408.2300 ext 477

024

photo: Jonas Lam



brand, says bringing the new 13-part series to his net fits in perfectly with its "smart is cool" agenda, as exemplified through such recent hits as *Brain Games* and series such as *The Numbers Game* and the upcoming *Showdown of the Unbeatables*.

With the partners in place, work began in earnest and the team behind the project

was bolstered by the addition of Brannon Braga (the *Star Trek* franchise, *24*) as an exec producer and primary director along with Bill Pope (who worked on the *Spiderman* and *Matrix* franchises); Jason Clark (*Ted*, *42*) as producer; Rainer Gombos (*Game of Thrones*) as VFX supervisor and a host of respected

Renowned astrophysicist Neil deGrasse Tyson will shepherd viewers through the new Cosmos: A Space-Time Odyssey as its host.

VFX and animation companies – BUF, Framestore, Atomic Fiction and Tippett Studio among them – bringing *Cosmos* into the 21st century.

The news of the brand's return, and the players involved, was greeted with global media attention, and a sizable portion of that devoted to MacFarlane's involvement. While his work to that point, including a recent stab at hosting the Academy Awards, was bound to spike interest, Druyan says she was somewhat surprised by the reactions of some press pundits.

"Family Guy is known for its wit and willingness to have a perspective which ridicules pretense and phoniness," she says. "And there's no greater phoniness detector than science. So it surprised me that people didn't put those things together."

"I expected some degree of eyebrowraising from some of the mainstream media," says MacFarlane. "The fans of



Put your program in good hands: programming@APTonline.org.

For more information about our distribution services, visit www.APTonline.org and www.APTWW.org.





Family Guy and people who have followed my career over the years know that I have an interest in science, and certainly in the popularization of science, so I don't think it was as much of a surprise to them."

MacFarlane says his role is akin to being a test audience, looking at cuts and offering insight into what he feels the strongest moments are. Both he and Tyson say Druyan is the major creative force behind the new series – "She has the 'genetics,' as co-author of the original series," says Tyson – and



her oversight provides a thread between *A Space-Time Odyssey* and the original that goes far beyond names in the credits.

"It's those twin engines of skepticism and wonder, never one at the expense of the other," she says about that thread. "That's what Carl and I strove to imbue every episode of the original series with – the idea that you don't have to feel something at the expense of what you know, and the more you know, the more you can feel."

While the series isn't aggressively targeting a younger demo that typically flocks to whiz-bang, CGI-saturated content, given its roll-out both via a general entertainment broadcaster and a global cable network, the *Cosmos* team is investing heavily in bringing a cinematic flair to the science within, but not at the expense of the science.

"That harkens back to Carl's mission statement – at one point he said he wanted people with no interest in science to watch it anyway because it was such a spectacle," says MacFarlane. "He hoped *Cosmos* would be something that would have such a P.T. Barnum flair about it that the science would go down with a spoonful of sugar."

"It got great buzz at Comic-Con in San Diego when Neil screened the clip," says Owens. "But *Cosmos* is not about an age, it's about a mindset. One of our tenets is to rekindle one's childlike awe of the world, and nothing does that more than *Cosmos*." Beyond the advances in VFX wizardry that

026

B B C WORLDWIDE & ADJACENT

THANK ALL OF THEIR NETWORK PARTNERS
FOR THEIR CONTINUED SUPPORT

ABC • BBC AMERICA • BRAVO • DISCOVERY CHANNEL • FOX • HBO
HISTORY • THE NATIONAL GEOGRAPHIC CHANNEL • STARZ • USA NETWORK

"One of our tenets is to rekindle one's childlike awe of the world, and nothing does that more than Cosmos."

will give some *Cosmos* hallmarks as the Ship of Imagination and the Cosmic Calendar a fresh coat of paint, the other most obvious difference between the two series will be seen in the host. An author of 10 books, a former host of PBS' *NOVA Science Now* and a frequent guest on such chat shows as *The Colbert Report* and *The Tonight Show*, Tyson's high profile – he's also the first scientist to attract more than a million Twitter followers – makes him a smart choice to be the face of the new *Cosmos*. And even though the brand and Carl Sagan are inextricably linked, Tyson says he doesn't find it daunting to step into the host role.

"I can't be Carl Sagan, but I can be an awesome version of myself," he says with a hearty laugh. "If *Cosmos* to you was only Carl Sagan, then we can never satisfy you. But *Cosmos* was more than that. It was a manifesto, a statement on how to embrace science and how to become a good shepherd to this earth that sustains us. If that's the message you got from it, then we will continue that message in this next *Cosmos*, and you will have a new host that will deliver it."

With work on the series now firmly in the post-production phase, that delivery is eagerly anticipated by scores of fans, and doubtlessly by the *Cosmos* team itself. Druyan, Tyson and MacFarlane all say they hope the series will, to use Tyson's words, "reignite people's curiosity for the unknown."

"As Carl used to say, we are 'star stuff,' having come from the hearts of distant stars to be recycled into this form of consciousness that lives for maybe 100 years



at the most," sums up Druyan. "And the greatest thing you can learn from science, from my point of view, is the miracle of existence, and also that feeling like a part of the universe is much better than pretending to yourself that you're the center." •

ENGAGING PROGRAMMING









ATLAS MEDIA
CELEBRATES OUR 2013 PRODUCTION PARTNERS













food









passion



TRAILBLAZERS

Here's to the risk-takers – the producers, network executives, doc directors, tech types and companies that aren't content with the status quo. For 2013, our annual collection of trailblazers ranges from reality production royalty to fearless doc-makers; from forward-thinking network execs innovating in the multi-platform space, to companies expanding their global reach with unscripted content that pushes the envelope while attracting big audiences. While we can't predict entirely what they have up their sleeves for 2014, we can bet it will be interesting.



STEPHEN LAMBERT

ALL3MEDIA AMERICA

"People who are buying ideas are always looking for something that will break through and be different. And to be fair to them, I think they often take gambles, and they equally often will play safe."

swings over the course of his television career, spanning stints with the BBC, as chief creative officer of RDF Media, then as founder of Studio Lambert and now as chairman of All3Media America. From Secret Millionaire to Wife Swap and to the massive world-beating format that is Undercover Boss, Lambert has shown time and again that he has an unerring eye for the innovative. And if at times the idea proves to be a tad too forward-thinking (as with 2010's real-time reality series Seven Days), at the very least, a valiant attempt is made to move the bar forward for television entertainment

2013 saw Lambert and team take perhaps their biggest swing yet with the live game show Million Second Quiz. Airing on U.S. broadcast net NBC, the series featured a giant hourglass-shaped set placed in the middle of downtown Manhattan, an interactive live quiz element through which the folks at home could compete and potentially wind up on the show, and a whopper of a cash prize for the winner (US\$2.6 million for the first season's winner, which amounted to the biggest grand prize won on a game show to date). All this and Ryan Seacrest as host. How could it not work?

As it happened, the technology behind the live interactive component needed some tweaking early on, and critics as well as some viewers said they found the proceedings a little confusing. As a result, while not a ratings smash, Lambert says the head-to-head game play within the series will find its way into a revamped, real-time game show.

A hit out of the park did come in the form of another out of the box idea, built around the box - the TV set, that is. Gogglebox, airing on Channel 4 and also aired as a limited series on Bravo under the title The People's Couch, watches people watching TV. It might sound on the surface to be a bit too meta for its own good, but it's actually one of the funniest programs on the air, as Lambert's cameras capture average people as they are entranced or outraged or just plain confused by what they're watching. As London's Telegraph newspaper noted, "Gogglebox is hilarious, heart-warming viewing that shows British people in all their brilliant diversity and yet makes us feel as if we are really the same underneath."

When Million Second Quiz was first announced, a lot of people were curious to see how it would unfold. What are your thoughts on the experience?

Well, it was a hugely ambitious series and we felt we delivered in all kinds of different ways. It was a huge success in terms of the digital app—it was the most popular app in America during the four weeks we were making the program, and it was the most successful digital venture that NBC ever had on any of its shows. We also learned a lot about doing this kind of show and we feel pleased that it connected with a lot of people initially. It wasn't the ratings hit we hoped for, but it wasn't a ratings disaster either. It certainly ended on a strong note.

We think the future of the idea lies in a weekly version rather than something stripped across two weeks of a schedule, which is a big ask of any broadcaster. We also think the app combined with the head -to-head game play is something that a lot of countries will take forward with us, and I'd be very surprised if, in the first half of next year, a version of the show doesn't go into production in several different countries. But I don't think it's going to be *The Million Second Quiz* – it will probably concentrate more on the head-to-head game play that was in the primetime hour, and doesn't involve the challenge of having a reality show attached to it.

Gogglebox has certainly exploded in the UK, and the format has had a run in the U.S. How has that version fared?

The U.S. version did well and I'm confident that we will be making more episodes of it for Bravo [see pg. 57]. It's a compelling and entertaining form of television if cast correctly. It really requires that because, more than most shows, your cast are your writers and entertainers and if they're not able to be funny in their observations, you haven't got a show.

It's an oddly intimate thing watching people in their homes watching television, as they feel at their most relaxed and unmediated. It is quite staggering, the amount of television people watch in Britain and the U.S. It's said that people watch an average of four hours a day, so if you're not sleeping and you're not working, you're probably watching television.

continued on page 052 🕨















THE DEFINITIVE SOURCE FOR PHOTOS AND VIDEO

Get 20% off your next AP purchase*

- Discover the comprehensive film and video collections at aparchive.com
- Search millions of historic, editorial and creative images at apimages.com
- Hire the AP for a custom photo assignment at apassignments.com

Call or email your AP sales representative and mention promo code "REALSCREEN2014" to apply your discount.

^{*}AP services must be purchased by Dec. 31, 2014. Cannot be combined with any other AP discount offers. Offer applies to U.S. customers only.



RED BULL MEDIA HOUSE

PICTURED: WERNER BRELL, MD, NORTH AMERICA

f Red Bull Media House (RBMH) had previously been thought of by some as the branded content arm of the sugary energy drink that promises to "give you wings," that notion came plummeting to Earth as daredevil Felix Baumgartner jumped from a helium balloon 24 miles above the planet in October 2012. The years-in-the-making *Red Bull Stratos* freefall stunt not only broke records, it redefined the perception of the Austrian company, establishing it firmly as a respected production house in its own right.

In 2013, RBMH North America cemented the legacy of the Stratos jump, which originally scored some 7.6 million viewers on the Discovery Channel and more than 52 million views on YouTube when broadcast live, with an anniversary documentary examining the feat.

Beyond building on Baumgartner's daredevil antics, RBMH also expanded its reputation in the unscripted space.

The brand partnered with Fox Sports in the States to ink a three-year deal to broadcast the *Red Bull World Series*, marking the firm's largest American licensing deal yet.

The agreement brings all four global sports of the *Red Bull World Series* – Air Race, Crashed Ice, X-Fighters Freestyle Motocross and Cliff Diving – to U.S. television screens.

And beyond that, RBMH also penned a deal

with U.S. cable network Outside Television for 45 hours of programming, including several Baumgartner-starring documentaries and five original series.

Among the series set to air on Outside will be Where the Trail Ends, Xtreme Collxtion, eXplorers, Ultimate Rush 2 and The Art of Flight, the latter being a spin-off of the successful brand-funded feature doc of the same name.

With further growth planned for 2014, realscreen reached out to Werner Brell, managing director of RBMH North America, to discuss the past, present and future.

Though the *Red Bull Stratos* jump took place in 2012, to what extent – particularly with the anniversary doc – do you feel that the event defined RBMH's 2013?

It was an event and a global live stream that stopped the world. Obviously something of this magnitude stays in the minds of people who watched and the industry as a whole. The long tail effect is huge. The *Stratos* videos on YouTube still get massive traffic. Key artifacts from the project have gone on a national tour and the scientific data was shared freely with the public. So we continued to release stories which culminated in the anniversary doc and the neverbefore-seen POV. From a user perspective, *Red Bull Stratos* proved something we all know – live

event programming, if it's the right event, is a highly attractive property that people want to be a part of.

How will your partnership with Outside Television affect the brand? And will you look to form further TV partnerships of this kind in other territories?

Outside TV is a natural fit for our adventure sports programming, and we've worked with them closely since our start in North America. Red Bull Media House has TV partners across the globe including MTV Canada, Denmark's biggest TV channel TV 2, CTH in Thailand and many more.

The Art of Flight has been expanded from a feature doc to a TV series: Are there other RBMH properties you could envisage growing in a similar way?

We knew early on in pre-production that *The Art of Flight* lent itself to multiple screens and that a TV format was a natural product to build out of that franchise. Similar to *The Art of Flight*, we created a TV series from a film we released in the fall of 2012 called *Where The Trail Ends*. We are uniquely positioned to take advantage of this value chain and migrate an audience across platforms. If the audience appetite is there, it's always a consideration.

What will be your key TV and documentary projects for 2014?

We are in production on a documentary called On Any Sunday: The Next Chapter, directed by Dana Brown (Step Into Liquid), slated for release in fall 2014. It's the sequel to Bruce Brown's Academy Award-nominated 1971 film On Any Sunday which documented motorcycle racing culture as never done before. In 2014, Red Bull Signature Series on NBC goes into its third season. All four of our global sporting series, including Red Bull Air Race and Red Bull Crashed Ice, will be available to a U.S. audience on one network home - with the Fox Sports family.

Adam Benzine





PRANKS BEFORE PRIDE.

THURSDAYS 10P TU







JOSHUA OPPENHEIMER

istory is written by the winners, the adage goes, but what if those winners would have been better off as losers?

Documentarians often prefer to train a lens on the victims, the wronged or those struggling against injustice. Rarely are audiences asked to empathize with perpetrators.

That is one reason Copenhagen-based, American filmmaker Joshua Oppenheimer's acclaimed documentary *The Act of Killing* stood out last year. A critical and award season favorite, the film follows a group of self-professed killers who partook in an oftoverlooked chapter in recent history: the slaughter of more than a million suspected Indonesian Communists following a military coup in 1965.

Oppenheimer follows the Hollywood-obsessed mass killers as they reenact their crimes for colorful fantasy films about the atrocities – an approach that inspired Werner Herzog and Errol Morris to champion the film as executive producers.

Since it began its festival run in 2012, *The Act of Killing* has reframed once-taboo conversations about the genocide within Indonesia, and has since been polarizing audiences and documentarians during its current theatrical release.

Oppenheimer's next film, *The Look of Silence*, is a companion piece that focuses on the same story but from the point of view of the survivors. During a break in editing that film, he spoke to *realscreen* about *The*

"I'd be so bored if I wasn't taking creative risks. They don't feel like risks. It just feels like the only way I could possibly imagine myself making films."

Act of Killing's ongoing effect on Indonesia and his own work.

Is the film having the impact in Indonesia that you had hoped?

The film has had an effect that's way beyond anything we'd hoped. The film has transformed the way Indonesia is talking about its past. Because of the film, perpetrators no longer boast about what they've done and the Indonesian media now reports on the genocide as a genocide and has published reports of unprecedented volume and depth.

What do you find the most interesting about the conversations the film has started in the documentary community?

I hope the film is a liberating example that – in its power and insistence – somehow invites other documentary filmmakers to recognize that what we do when we film other people is create reality. Given all of these tired notions that we're documenting pre-existing reality or that we serve a necessary journalistic function, which ought not to be the case, this isn't how we should think of what we do as filmmakers.

It is incumbent on us to create whatever reality is most insightful to the questions that are most pressing in any given situation we're trying to explore. If people can recognize that, then filmmaking will automatically become a process of exploration and excavation of the world around us, as it really should be, as opposed to identifying an important story to tell and going out and telling it in the best possible way. That sounds worthy but also implies you know the story you are going to tell before you start. I don't think that one should know exactly the story one's telling even when one is finished shooting. The process should be an exploration all the way to the end - even if the film starts to screen.

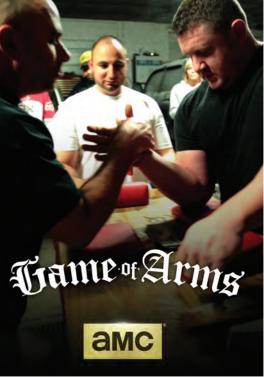
What big creative risks did you take with this film?

If you're not taking big creative risks in life you're not really living as fully as you might. We need to strive to do things that we feel passionately about but that we assume will fail, which of course means you are taking creative risks. If you really see that as a practice of living you don't perceive it as risk. You perceive it as an inherent part of the adventure of life. I'd be so bored if I wasn't taking creative risks. They don't feel like risks. It just feels like the only way I could possibly imagine myself making films.

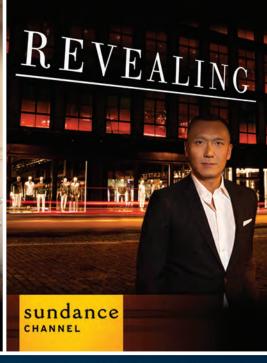
How has making and releasing this film informed the work you're doing now?

I've learned more making *The Act of Killing* – about filmmaking and living – than I had in all my education and limited filmmaking work before I started this project. It's already informed deeply my editing process on the new film. I'm working with the same editor and it's this wonderful process of picking up where we left off. I'd like to explore the surrealism of the film – the space between reality and fever dream that *The Act of Killing* spirals into.

Maybe the message of the film is that everybody already knows everything. Although there is information we learn about a coup and a society that we didn't know about before, fundamentally the truths about human nature that the film excavates are things we all know, but prefer not to look at. That's the function of art **Kevin Ritchie**





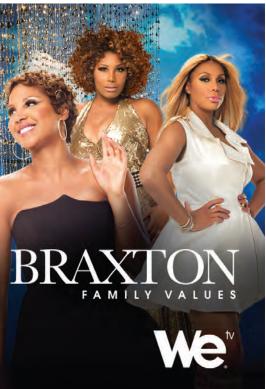


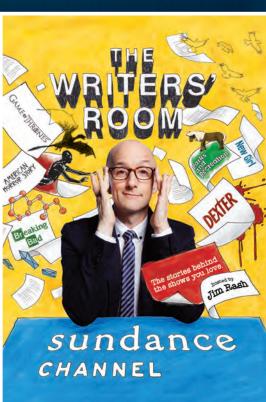
WE KNOW THE POWER OF REAL STORYTELLING

AMC NETWORKS.

amc IFC sundance We IFCFilms









COLIN HELMS

MTV CONNECTED CONTENT GROUP

036

s the multi-screen universe continues to expand, network executives are realizing that what works on television may or may not translate to a mobile phone, a smartwatch or an airport lounge display.

Anticipating the growing market for screen agnostics, Viacom-owned cable network MTV launched MTV Other, an in-house digital development studio with a mandate to experiment. Headed up by Colin Helms, senior vice president of MTV's Connected Content Group, the division functions as a talent incubator, producing original short-form comedy, animated, entertainment and doc series aimed at the network's millennial demo.

Helms does talent deals with up-and-coming writers, artists and producers – sometimes with an eye to shifting the programming to TV in some form or other. Mostly, the goal is to create new formats that are both unfettered by the narrative constraints and long development periods of television, and attuned to the variable viewing habits of MTV's young viewers.

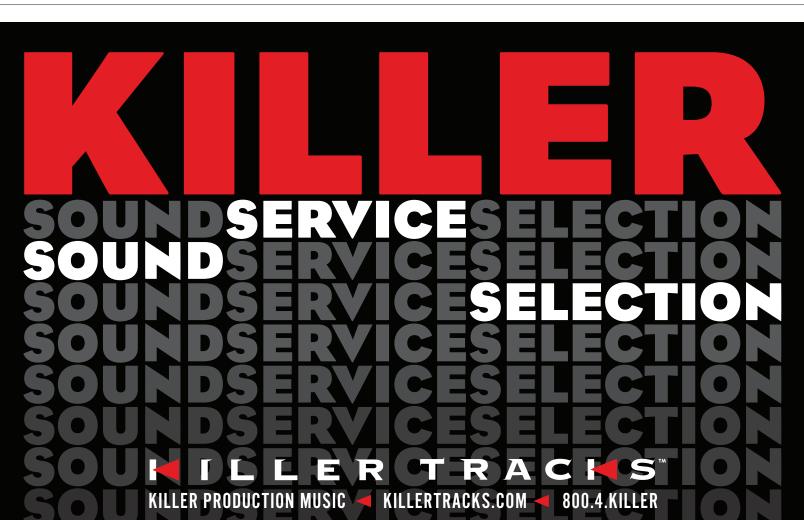
In 2012, MTV Other launched a dozen franchises, amounting to nearly 70 individual

episodes, to varying degrees of success. Next year will bring further experimentation in the realms of unscripted and branded content through a deal with media agency Starcom.

Helms' digital team also made news this past year by rolling out episodes of unscripted series, including the entire season for sports docuseries *Wait 'Til Next Year* and the first episode of *Generation Cryo*, via the MTV app in advance of their airing on television. In the case of the former, the move to make the entire series available via the app first marked the first time a TV network aired an entire series via mobile ahead of its television debut.

What role do you see unscripted programming playing in MTV Other?

We're continuing to do more scripted stuff but we did a music doc that got some great pick up. We're looking at new approaches to reality programming and we have a few things on our development slate for this coming year. Some of the things will be stuff that will work as digital successes, and the others might be experimenting with new approaches while



Other cable networks and ad agencies have started similar content incubators. What advice would you give to someone that wants to start one up but needs to justify it to the money people?

As much as we're using it as a content lab for programming, we're also using it as a content lab for our advertisers. We have a partnership with Starcom for 2014 to develop content for their brands – that was a dual focus from the beginning. Stuff that we might've piloted and tested as part of MTV Other can work for our advertising partners as well. Keep the team small and nimble. Work with a variety of content creators and tap into that in a variety of different ways. Don't have a ton of strict rules – that's given us freedom to try a lot of things.

Do you feel like the work you are doing with MTV Other is comparable to MTV's early experimental years?

I think that's a tough comparison to make. The early days of MTV were also the early days of cable.

The channel was trying stuff no one had ever done before. That creative spirit has continued on in different ways, but I don't think you can make that analogy because this is not the beginning of the Internet and digital platforms.

Although the boon of video consumption on new platforms is at a high point, this is another part of the overall evolution of MTV.

What is the biggest risk you've taken in your career at MTV?

What was freeing about MTV Other but also a little scary was trying out new formats and doing things that were a little bit wider and broader than where the television brand was at – being able to do something that maybe you wouldn't see on TV. One of our mantras was "Do things that television can't." That felt a little risky because we didn't know if the audience would accept it. Is this what people expect from the MTV brand? I think that was an exciting jump off the cliff for us. I think MTV has such a strong legacy as a creative content brand that we have permission from the audience to do that. **KR**

"Although the boon of video consumption on new platforms is at a high point, this is another part of the overall evolution of MTV."



Call For Submissions

International Film Competition Opens January 20, 2014

Make A Film Make A Difference

November 3-9, 2014 Tampa Bay St. Petersburg, FL

www.blueoceanfilmfestival.org



037



KESHET INTERNATIONAL

PICTURED: ALON SHTRUZMAN, MD

"The industry is looking for a new, big format – there hasn't been one for a long time – and it's hungry for second-screen shows." hile Keshet undoubtedly has the success of a drama format – Homeland, Showtime's audacious remake of the Israeli company's Prisoners of War – to thank for putting it on the international map over the last two years, the firm has used the exposure to seize the bull by the horns and expand its unscripted content rapidly and aggressively across the globe.

Keshet struck three major partnerships in 2013, pairing up with Dick Clark Productions in the U.S. to launch the joint venture Keshet DCP; teaming with former Alliance Atlantis and Insight Sports exec Mark Rubinstein to establish a Canadian office; and partnering with Fox Networks Group president David Haslingden to launch Keshet Australia, via the Haslingden-owned Northern Pictures.

As the Israeli producer-distributor has expanded its reach, it has also seen its innovative live talent show format *Rising Star* – which allows viewers to vote for favorite contestants via a fully integrated app – spread like wildfire. The format has been sold into the UK (to ITV), the U.S. (ABC), France (M6) and half a dozen other territories.

Talking to realscreen, Keshet International MD Alon Shtruzman says the expansion strategy involves seizing opportunities and picking partners carefully.

It was quite the year of expansion for you.

Well, timing is everything and we felt that we had great momentum, with shows like *Homeland*, and we thought it was the right time – especially as the American market is expanding, there are more buyers, new players like Amazon, Netflix, Hulu and Xbox... It was the right time for someone like Keshet to expand its activity and set up more shops all over the world. We have the creativity, the label, and the slate.

How much do you have *Homeland's* success to thank for putting you on the map Stateside?

Obviously the Homeland success made us a household name, at least within the industry. Even though I would say that before Homeland we were selling quite a lot – we had a show called The Vault, we had Phenomenon on NBC, we had Traffic Light on Fox... But obviously Homeland was bigger, better and louder, and

became very quickly one of the most talkedabout shows in America and all over the world. It made sense to step up and expand our presence and build a robust business.

What has been the thinking behind your international partnerships in Australia, Canada and the U.S.?

We were looking for people, because partnerships – at the end of the day – are between people. In each of the markets I was looking for the right person who I believed could be my local legs, hands and eyes.

The strategy was based on three pillars: one is better understanding of the market needs and better engagement of the local broadcasters; second is localizing the shows and coming up with a better pitch, and being able to imagine the show for the local market. Especially for reality shows, where in every market there are different needs, characters, narratives...

The third pillar is to be able to produce ourselves; not just to hand over to other producers, but to be the producers.

How did you decide who to partner with in these cases?

We didn't want to get into bed with producers or production companies that had many other shows. We wanted the Keshet property to be the foundation of this operation.

We wanted whoever would work with us to put our IP at the front.

Why do you think *Rising Star* has proven so popular over the last few months?

I think the industry is looking for a new, big format – there hasn't been one in a long time – and it's hungry for second-screen shows. Not many shows have been able to implement second screen so organically and successfully.

As it's a live show, are you concerned about its U.S. chances, given the different time zones?

You're going to see more and more live shows over the next few years, because the emergence of over-the-top platforms like Netflix, Amazon and VoD will mean that the networks have to put more and more emphasis on live shows.

America will have to find solutions for live shows. We're not concerned. It's a challenge but we'll solve it. **AB**

the place where



This is the place where WOW meets WHOA! Where curiosity is rewarded with exciting, edge-of-your-seat adventures and unforgettable characters. It's all right here.



natgeotv.com



VINNIE MALHOTRA

CNN WORLDWIDE

040

ince launching in October 2012, CNN Films – the documentary division of the U.S. news network – has enjoyed an explosive first year, elbowing its way into the feature documentary space and buying up TV rights for a range of festival hits, including Our Nixon, Pandora's Promise and Blackfish.

The latter film in particular has proven to be a critical hit, winning the U.S. net a younger-than-usual demographic and earning a host of year-end awards, including a spot on the Oscar shortlist for Best Documentary Feature.

CNN will continue working to establish itself as a rival to HBO and PBS for feature docs at Sundance 2014, where it already has the U.S. rights to three world premiering titles: Andrew Rossi's Ivory Tower, Steve James's Life Itself [see page 64], and Joe Berlinger's Whitey: United States of America v. James J. Bulger.

The broadcaster is also backing a feature doc called *Fresh Dressed*, which focuses on the evolution of hip-hop music and style, launching later this year. Aside from the feature documentaries, the

channel has also won plaudits for its original

unscripted series; most notably the Emmy-

winning Anthony Bourdain-starring *Parts Unknown*, and the Morgan Spurlock-hosted *Inside Man*, the latter of which won the International
Documentary Association's award for Best
Limited Series in December.

The network has six new series coming this year, including the gritty and anticipated *Chicagoland*, an eight-part series by Marc Levin and Mark Benjamin (*Brick City*), which is exec produced by Robert Redford.

"We really want the CNN Films brand to be a risk-taking and edgier brand," says Vinnie Malhotra, CNN Worldwide's senior VP of development and acquisitions, who, besides having spearheaded the launch of the film division, also handles the development of the network's original series.

How do you feel your first year went?

Wonderfully – better than we had expected. My initial thought on it was that it would really take a few years to establish CNN Films and have a few stand-out hits, and that it would be a bit of a slow burn, but instead I think that we moved aggressively and had a lot of great support internally, and I think

Argonon

Attending Realscreen Summit, come visit us on the lobby level in the 'Northwest' meeting room.

Of course the standout hit of the year for us was *Blackfish* – we couldn't have imagined it doing as well as it actually did, but I think a lot of that is a testament to how wonderful and strong of a film Gabriela [Cowperthwaite] made.

While Blackfish was a hit, particularly with a younger demographic, Pandora's Promises struggled ratings-wise. Are there lessons that you've learned from the performances of the docs that will influence the kinds of films that you will go after in future?

Blackfish in some ways is the perfect combination of an important film that also had a strong commercial value to it, but I also believe films like Pandara's Promise are very important.

Not everything we'll go for will be purely for ratings; we will be looking at films that we just believe are important, that touch on issues that we believe are of great relevance to our audience. As a full slate, you'll see it run the gamut, in terms

"The CNN Films and CNN Original Series brands allow us to be more than just the front page."

of subject matter, commercial versus critical, or however you'd like to describe that.

Steve James's doc on Roger Ebert seems less issue-based than the other CNN Films titles.

I think that's always been part of what I've wanted to do with CNN Films – to allow that brand to be something that takes us outside of our inbox, beyond the front page of the newspaper, and opens up what Jeff [Zucker] always points to, which is a broader definition of what news and information is and should be. It's the Style section, the Arts, Sports, Business sections... it's everything else under that umbrella. The CNN Films and CNN Original Series brands allow us to be more than just the front page.

With the Original Series brand, you've also enjoyed success, most notably with Inside Man and Parts Unknown.

The Bourdain series is wildly successful for us – it has really helped us reach beyond our typical CNN audience. It's of great relevance to our audience, but also entertaining enough to draw an audience outside of our normal demographic.

With Inside Man, also an award-winning series, Morgan brings his own style of immersive storytelling that we also are very proud of. Both series are coming back again. **AB**

041

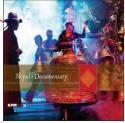
the most comprehensive collection of music for production and non-fiction programming



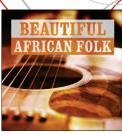










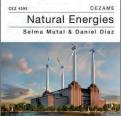














Over 400,000 tracks of the highest quality music from 40+ revolutionary libraries including KPM, Bruton, Sonoton, West One, NFL, MLB & Discovery

- 30+ years experience supplying the music you need
- Turnkey, hassle-free music licensing with full indemnification
- Legendary composers, top session players & indie trendsetters
- Personal music director service & dedicated client management
- Online search, audition, download and digital delivery
- Competitive, preferred pricing available



THE SCHOOL

Tears, triumphs and tantrums - it's all in a day's work when the class bell rings

Channel 4 (UK) | Format and 15 x 60' HD

▶ Watch now at shineinternational.com | Realscreen location: Kalorama at the Washington Hilton Hotel

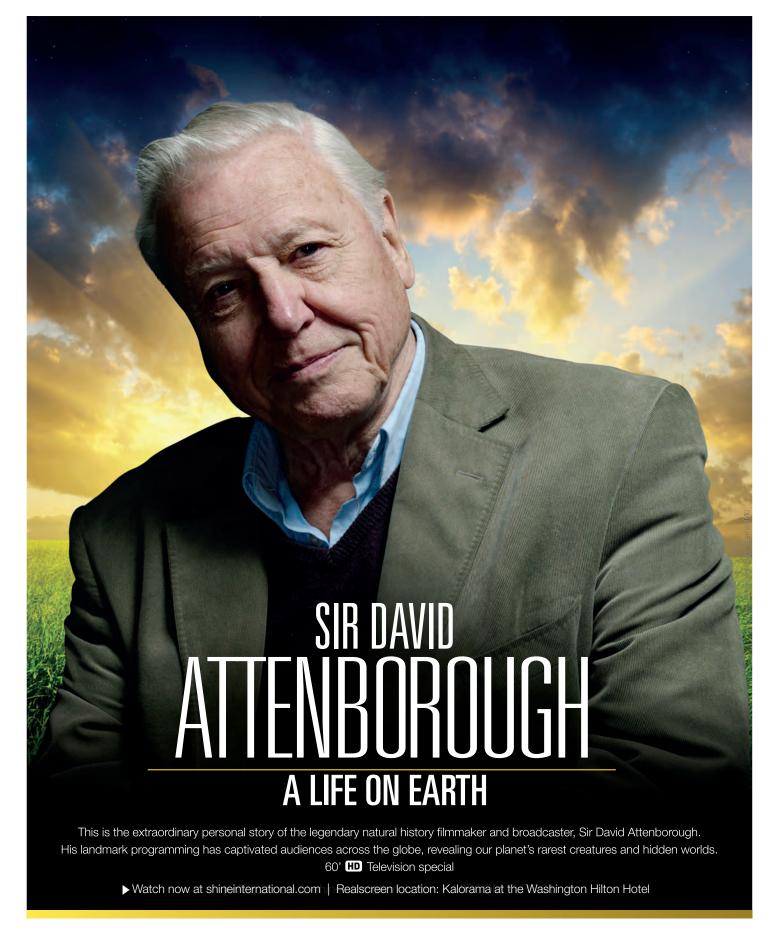


24 HOURS IN A&E

Capturing all the drama and emotion from inside the UK's busiest emergency unit Channel 4 (UK) \mid Format and 70 x 60' HD

▶ Watch now at shineinternational.com | Realscreen location: Kalorama at the Washington Hilton Hotel









EVAN SHAPIRO

PIVOT

"The biggest challenge we faced was the skepticism around how we talk about our audience." hile some TV executives would be thrilled by the idea of launching a new network from scratch, others would probably find the prospect more than daunting. After all, as the saying goes, you don't get a second chance to make a first impression, so getting more things right than wrong out of the gate is crucial.

Evan Shapiro, president of Participant Media's multi-platform network Pivot, is firmly in the camp of those who don't shrink away from a challenge. With his previous gig, as president of IFC TV and Sundance Channel for AMC Networks, he brought each network towards new business and programming models that resulted in such buzzed-about programming as *Portlandia* for IFC and *Brick City* for Sundance – each program a winner of a Peabody Award.

His ability to spot content that can make an impact has been put to good use repeatedly over the years, with Shapiro having executive producer credits on a range of projects, including the docs *This Film is Not Yet Rated* and Steve James's *At the Death House Door*.

At Pivot, Shapiro is responsible for crafting an original programming schedule that adheres to its parent company's mandate of producing and providing commercial and socially relevant programming. Launching in August of 2013, the millennial-targeting network drew attention for a couple of shows out of the gate – including *Raising McCain*, a current affairs chat show hosted by Senator John McCain's daughter Meghan, and the scripted comedy *Please Like Me* – as well as for an innovative distribution model that will offer Pivot content via a broadband-only subscription package.

"We've built this race car, it's ready to go and now the next three years are about hugging the curves and blowing past expectations on all levels," he tells realscreen.

Pivot launched in August of 2013. Have things been meeting your expectations thus far?

I think we got a tremendous amount of noise when we launched and since then we launched one of the better docureality series on TV with Jersey Strong, as well as one of the more talked about shows of the fall with Raising McCain, and now we have a show launching in January that's so unusual that it got into the Sundance Film Festival [hitRECord].

So in four months we've exceeded my expectations. I can't imagine that we haven't exceeded some of the other expectations out there. We're in 44 million homes according to Rentrak. I think we have the wind at our back.

What were the main challenges in launching?

The idea of taking two small channels from two different parts of the country, combining them and moving them to LA and New York, and creating an entirely new brand targeting a very hard to reach demographic – those are all challenges, no question.

🤇 continued on page 052 🕨



360° music services for your productions

custom music/music libraries/themes/music asset and rights administration









LAURA POITRAS

Her willingness
to take personal
risks for her work
prompted the
International
Documentary
Association to give
her its Courage
Under Fire award.

ormer National Security Agency contractor Edward
Snowden became a household name when he leaked
200,000 classified files detailing mass phone and
Internet surveillance by the U.S. and its Western allies.
Last May, the 30-year-old computer specialist flew to Hong

Kong and gave an interview to *Guardian* columnist Glenn
Greenwald and independent doc-maker Laura Poitras. He is
now living under temporary asylum in Russia, hailed as a hero by
some while branded as a traitor by the U.S. government.

Snowden first tried to contact Greenwald but the reporter initially ignored his emails. A month later he turned to Poitras, who is well-versed in encryption technology and the security precautions necessary to protect those sources that put themselves at risk.

According to Poitras, for six years, she was subject to airport searches and government surveillance thanks to her reporting on the U.S. war in Iraq. A vocal critic of the surveillance state, she produced *The Program*, a short documentary in 2012 on NSA employee-turned-whistleblower William Binney for *The New York Times*' Op-Docs initiative.

In a New York Times Magazine profile by Peter Maass, Greenwald characterized Poitras' role in the story as "at once completely invisible and yet ubiquitous."

Of course, Poitras is not an unknown name in the doc world. She has won a Peabody and a MacArthur Genius Award for her work, and was nominated for an Oscar in 2007 for *My Country, My Country*, her doc about Iraq under American occupation.

Greenwald wrote about Poitras's frequent encounters with the Department of Homeland Security that have occurred over the course of her travels since the release of My Country, My Country in a lengthy story for news site Salon.com. That article prompted doc organization Cinema Eye to compose a letter signed by its executive and advisory boards, as well as a host of acclaimed doc-makers including Michael Moore, Steve James, Morgan Spurlock, Louis Psihoyos, Barbara Kopple, DA Pennebaker and Chris Hegedus.

The Snowden story has not only created more anticipation for her forthcoming surveillance documentary, but has also drawn attention to the security standards journalists must adopt when reporting on risky stories. As such, she is now grappling with how to incorporate her own story into the film – as she told Maass – and has relocated outside the United States to live up to her promise to protect her source.

Poitras' perseverance and willingness to take personal risks for her work prompted the International Documentary Association to bestow her with yet another honor last fall: the Courage Under Fire Award. **KR (with files from Barry Walsh)**

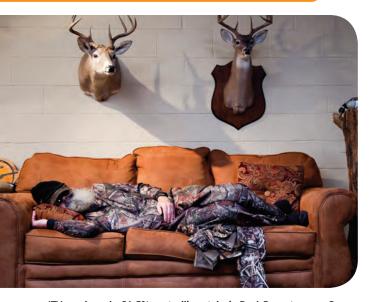
What does *story* sound like?



.. AND NEWSMAKERS

Before we consign 2013 to the history books, let's take one last look at some of the bigger stories that made the rounds in the non-fiction/unscripted space over the past year.

ITV'S SPENDING SPREE



ITV purchased a 61.5% controlling stake in *Duck Dynasty* proco Gurney Productions in 2013.

2013 kicked off with news that ITV had acquired a 61.5% controlling stake in Gurney Productions, the American prodco behind A&E's massive unscripted hit *Duck Dynasty*, among other programs. That deal saw the British television company pay US\$40 million for the prodco.

Then, as spring rolled around, the company announced another American indie acquisition – this time, for Denver-headquartered High Noon Entertainment, the outfit behind *Cake Boss* and the recently-announced Discovery survivalist competition series *Dude, You're Screwed.* That deal rang in at approximately \$25.7 million.

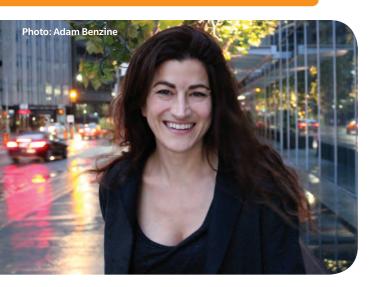
Summer brought wind of another big buy, with the broadcaster paying \$30 million upfront for a 65% stake in Thinkfactory, the company behind History's massive *Hatfields & McCoys*

miniseries. Beyond the big moves towards American expansion, the UK broadcaster sought out local talent as well, grabbing The Garden (24 Hours in A&E) for £18 million, or \$27.4 million.

So, for those keeping score at home, ITV's trip to the prodco supermarket saw them shell out somewhere in the neighborhood of \$123 million for those four companies alone.

It's a strategy that not only offers considerable production pull in the U.S. for the company's ITV Studios division – overseen by Paul Buccieri, MD of ITV Studios International and also chair of the ITV Studios U.S. Group, formed in September – but also insulation from an up and down advertising market and therefore, better revenue stability. As for whether ITV's purchasing power will continue to be flexed in the New Year, only time will tell. **BW**

NETFLIX MAKES MOVES FOR DOCS



Jehane Noujaim (pictured) saw her doc *The Square* being picked up and billed as a "Netflix original" by the video-on-demand platform.

In October, as U.S.-headquartered video-on-demand platform Netflix announced it had reached the 40 million subscriber mark globally, chief content officer Ted Sarandos made another announcement during a conference call with analysts that reverberated through the doc world: "We are actively looking right now at a few documentary projects that will premiere on Netflix versus more traditional windows."

Sarandos said the company could look to move more aggressively in picking up earlier transmission rights. "Today we are kind of held to the traditional pay television model, meaning movies are not coming to Netflix until they hit pay television almost a year after they are in theatres," he said.

"Even though that window is moving, I don't know that it is moving

aggressively enough for people."

Prior to that news, in July, the company announced its first foray into the world of unscripted entertainment, via Russell Peters vs. The World, a docuseries starring comedian Russell Peters which debuted in October.

Upon announcing its plans in the doc space, Netflix moved in on several buzzworthy projects, with perhaps the most noise surrounding its acquisition of *The Square*, Jehane Noujaim's award-winning examination of the Egyptian revolution, which was also rumored to be courted by HBO. Before that deal, the company also picked up the acclaimed gay marriage doc *Bridegroom*, while *The Short Game*, a doc about child golfers, was snapped up in early November. **BW**

Outstanding in our field



Our team of experts sell all rights across TV, Theatrical, Clips, Digital, Consumer Products and Publishing



COHEN SPLITS FROM BRAVO



Over the last few years, Andy Cohen has taken the circuitous path of Bravo executive to on-screen Bravo talent, best known for holding the mic as the on-air moderator for various *Real Housewives*-related specials, and host of his own talk show, *Watch What Happens Live*.

Cohen is expanding his brand once more, this time by launching his own production company, Most Talkative – which also happens to be the name of his 2012 autobiography.

However, he isn't abandoning the cable network that made him a household name, as Cohen and Bravo signed a first-look development deal at the same time the news broke that he was stepping down at the net. Cohen – who joined Bravo in 2004 and was most recently the executive VP of talent and

development – will continue on as host of Watch What Happens Live and serve as executive producer of the Real Housewives franchise, a series that he holds dear. He will also return as host to the Housewives reunions and specials.

As for his production exploits, Most Talkative will deliver primetime shows for Bravo over a two-year period. And while Watch What Happens Live has grown tremendously in popularity – from its humble origins in 2007 as an online after-show for Top Chef and then Project Runway – the scale will remain the same.

As Cohen told *The New York Times*, the "clubhouse" studio will continue to hold just 22 crew and cast members, despite the fact that the caliber of guests has been upped to include Oprah Winfrey and Lady Gaga. **Kelly Anderson**

LIVE MAKES WAVES

Although the live television transmission of Felix Baumgartner's historic jump from the edge of space in late 2012's *Red Bull Stratos* project garnered one-eighth of the audience the event drew in for YouTube, it was still a big fraction: 7.6 million viewers tuned in to Discovery Channel to watch the event. With potential audiences of that size in their sights, more networks took to live event programming and for the most part, reaped the rewards.

Daredevil Nik Wallenda braved a death-defying tightwire walk across the Grand Canyon in *Skywire Live*, again for Discovery, in June. Airing live across the U.S. and in 178 countries, Wallenda's walk pulled in 13 million total viewers.

In the UK, live event programming continued to make a mark with the BBC airing the four-part docuseries *Airport Live*, following the action at the world's busiest international hub airport. Heathrow.

As for American broadcast nets, the pull of live event content proved too much to resist as well in 2013, with NBC airing two ambitious programs. While the live game show Million Second Quiz, which ran on the Peacock across 10 consecutive nights, might not have been an out-of-the-park home run, the network's live broadcast of the Broadway musical The Sound of Music, starring former American Idol winner Carrie Underwood, pulled in 18.6 million viewers for its early December broadcast. NBC is



said to be looking at more family-friendly musicals to air live, while NBCU cable net Syfy is moving into the arena with a weekly game show adapted from a hit Chilean format, Opposite Worlds. **BW**

Nik Wallenda admires the view in Discovery's smash live event Skywire.





With Cookery, History and Art classes, a lesson in sportsmanship, and Mr. Chrisley's unique school of life



continued from page 030

It's working on a lot of different levels. The business of talking about television is the national conversation because it offers you everything, and it's a way of getting to know a wide range of people. We carefully look for casts that reflect the social and economic diversity of Britain.

Given the ubiquitous nature of TV around the world, do you think it could work as a major international format?

Yes, and I didn't really expect that when we came up with it. I didn't realize it had the potential to be a format that could go wide. I was in China last week giving advice to the Chinese team that will be making it. The Ukrainians are making it. In Denmark a pilot has just been made, and in Germany it looks like it's about to go. I'd be very surprised if this isn't a format that turns out to be quite a world-beater.

With networks taking more chances with event and live programming, is it easier to sell riskier, more ambitious ideas now to international buyers? And what's the next one you have on tap?

"I think you can persuade people to take a risk [with content] but they need to feel confident in the team that is making it."

It's hard to generalize. People who are buying ideas are always looking for something that will break through and be different. And to be fair to them, I think they often take gambles, and they equally often will play safe.

As someone who has been in business for a while, I try to find those commissioners and networks who are willing to take the risks and concentrate my efforts on letting them know we might have something that will seem quite different but will work. I think you can persuade people to take a risk but they need to feel confident in the team that is making it, and that's not an easy task. **BW**

continued from page 044

But we went at them with a tremendous amount of preparation and, in my opinion, one of the strongest executive teams in TV. We prepped. We rinsed our cottage cheese, as I like to say, and most of the challenges that came our way, we were ready for.

The biggest challenge we faced was the skepticism around how we talk about our audience. We refer to our audience as the "new greatest generation," and we knew two years ago that millennials would be the audience that everyone would be scrambling for. So we called them the new greatest generation and we believed that they were not the narcissistic navel gazers that everybody categorized them as. We got a healthy dose of eye-rolling and skepticism. But since we announced all of these moves we were making, look at how many channels have started to dedicate themselves to the same demographic – most recently Bio, which has said it wants to cater to a younger demographic [see page 13]. There's a lot of television being watched by the millennial

generation, and they don't necessarily want to watch what caters to the lowest common denominator. We think the channel's success so far speaks to the place in the marketplace that we knew existed, and that we carved out for ourselves.

Participant Media has built a solid reputation with socially conscious non-fiction. What role does unscripted play in Pivot's programming?

We don't script our non-fiction stuff. We try to shoot it like a documentary and then format it like reality so that our audience sees something that feels like television, but a new form of television **BW** •

"We knew two years ago that millennials would be the audience that everyone would be scrambling for."



EXPERTS IN INTERNATIONAL DISTRIBUTION

3000 HOURS

40 PRODUCERS

200 NETWORKS

165 COUNTRIES

grbtv.com





ARE YOU OUR NEXT WINNER?





Awards will be presented at the 2014 edition of Realscreen West Santa Monica CA, June 4, 2014

FINAL ENTRY DEADLINE: FRIDAY, FEBRUARY 7, 2014

To submit your entries go to awards, realscreen, com





Loews Santa Monica June 4 & 5, 2014

The sixth edition of realscreen's West Coast conference brings together stakeholders in the unscripted entertainment industry for two days of inspiration, discussion about the current state of reality and factual TV, and networking.

> Meet the **ADVISORY BOARD** committed to delivering a fresh, relevant and inspiring conference program.

CHAIR



Robert Sharenow EVP & General Manager Lifetime Network



Avi Armoza CEO Armoza Formats



Fenton Bailey Co-founder World of Wonder



Nancy Daniels General Manager TLC



Joe LaBracio TV Agent United Talent Agency



Stephen Lambert Chairman All3Media America



Sharon Levy



Chris Linn EVP, Original Series President, Head of Programming truTV



Chachi Senior CEO Ardaban

WEST.REALSCREEN.COM

"SWEEPING THE LEG OF THE COMPETITION

Eshowing High Prices

"THERE'S NO FEAR IN THIS STUDIO!



TOP PRODUCTION LIBRARY IN THE BUSINESS · PATENTED SEARCH ENGINE IN-HOUSE MUSIC SUPERVISION · CUSTOM COMPOSING · SUPER SIZED THEMES









JINGLE PUNKS MUSIC 646.478.7472 CONTACT@JINGLEPUNKS.COM



MARK BURNETT, RED ARROW TEAM UP FOR ONE THREE MEDIA UK

ark Burnett is bringing his One Three Media production imprint to the UK through a joint venture with Red Arrow Entertainment

The move to establish One Three Media UK is intended to facilitate bringing the company's American formats across the pond, in addition to developing original content.

As part of the deal, Red Arrow's UK production partner, CPL, will team up with One Three Media UK to provide strategic, production and administrative support. The new company, opening at the start of the year, is based in London, where Burnett and his wife Roma Downey also operate the subsidiary Lightworkers Media, which was behind History's smash miniseries *The Bible*.

"As I grew up in the UK, I am always looking at the best way to do more business here and when the opportunity came up with Red Arrow it just made sense," said Burnett in a statement. "We have partnered with Red Arrow's CPL on several projects in the past. They are very similar to us in their commitment to providing quality content with unparalleled execution. It's a great partnership."

"We have known and had enormous respect for the One Three Media team for years," added Jan Frouman, managing director of Red Arrow Entertainment Group. "And, clearly, Mark Burnett is one of the premier creators and producers of our time. Partnering in the UK feels like an incredibly smart and effective way to build on the working relationships we've established – as well as the collective strengths of our two groups." A company head had not been announced by press time. **Barry Walsh**

BRAVO HEADS BACK TO THE "COUCH"

ogglebox, the UK-based TV sensation, is coming back to NBCU cable net Bravo following a limited run, with 12 more episodes of *The People's Couch* set for March. Produced by All3Media America and Studio Lambert, the series captures real people reacting to television programming as it unfolds.

"It's working on a lot of different levels," says All3Media America chairman and series exec producer Stephen Lambert about the international reaction to the format. "The business of talking about television is the national conversation because it offers you everything, and it's a way of getting to know a wide range of people."

The format made its U.S. debut in October, with a three-episode run. According to Lambert, one of *realscreen*'s Trailblazers for 2013 (see page 52) more versions are on the way, including a Chinese adaptation, local versions for Denmark and Ukraine, and a German version "about to go." **BW**



Bravo is bringing back All3Media America's *The People's Couch*, the U.S. version of the UK smash hit *Gogglebox*.



Couch Diaries follows participants as they encounter different cultures and lifestyles during their couch-surfing journeys.

COUCH DIARIES HEADING TO HOLLAND

utch pubcaster EO has licensed Armoza Format's *The Couch Diaries*, with a local version set to be hosted by radio DJ and TV presenter Klaas van Kruistum.

The Dutch adaptation will be shot only in Holland, unlike its Israeli predecessor (pictured above), which took participants and dropped them into strangers' homes as they journeyed to Brazil, Poland and Japan.

Couch Diaries will air on Ned3 next summer and will be produced by a local production company, in partnership with Armoza and EO.

The factual entertainment format aims to give participants a 10-night transformational experience, as they have access to parallel lives of people via a couch sleepover. It originally aired on Israeli broadcaster HOT.

The format was created by production house Artza and Armoza Formats.

"Couch Diaries is a very strong format that enables us to tell stories about life-changing experiences," said Peter Beker, chief creative officer of EO Holland, in a statement. "The search for real answers through encountering totally different and even opposite lifestyles and cultures, is a powerful element that affects the participants and the viewers."

"We have always believed in *Couch Diaries* as an innovative and engaging format – using the global couch-surfing trend to confront participants with situations that they would never otherwise encounter is a form of shock therapy that brings about transformational results," added Avi Armoza, CEO of Armoza Formats. **Kelly Anderson**

SOUTHERN STAR BECOMES ENDEMOL AUSTRALIA

ndemol is rebranding Southern Star Entertainment asEndemol Australia.

The change was initiated by CEO Janeen Faithfull, who in the 18 months since she was appointed has overseen the return of the reality format *Big Brother*, along with several drama renewals. The move to rename the company follows "a significant investment in strengthening the company's creative team with key hires across all genres," Endemol said.

Endemol first partnered with Southern Star in 2000, before acquiring the company in 2009.

In a statement, Faithfull said: "As Endemol Australia, we'll continue to build on the heritage and successes of Southern Star.

"Since the '70s this company has had several different incarnations and has evolved through the decades with a strong and valuable identity in drama and children's programs, and more recently in factual, reality and entertainment. We now produce content across all genres and media."

The rebranding process is expected to be in full effect by February of this year. **Adam Benzine**

ULTIMATE BRAIN MAKING THE ROUNDS

Stockholm-based distribution company Eccho Rights has sold the rights to the Japanese game show format *Ultimate Brain* to prodcos in the UK, Denmark, Belgium and Russia.

Originally broadcast on Nippon Television Network in Japan, Ultimate Brain tasks contestants with solving such challenges as climbing a slope covered in lotion, walking towards a large fan wearing a parachute, and other similar situations.

Prodcos that have picked up the rights thus far are Zig Zag in the UK, Strix in Denmark, Sputnik in Belgium and Rossiya in Russia.

"We are delighted to have found another hot Japanese format to work with thanks to the guys at Eccho Rights," said Danny Fenton, CEO at Zig Zag Productions, in a statement. "We can see *Ultimate Brain* on screens here and, in fact, we are already in negotiations with a UK broadcaster."

"Ultimate Brain is everything we have come to expect from a Japanese game show and has all the ingredients of a classic primetime audience pleaser," added Nicola Söderlund, managing partner at Eccho Rights. **KA**





UK indies.

Join us in the British Pub

Download the UK indies app to view some of the best **British TV shows**

Find us by reception on the 1st floor of the Washington Hilton



Search for ukindies





































































































Supported by











THE TRENCHES

BY ADAM BENZINE

With 2014 marking the 100th anniversary of the start of The Great War, realscreen looks at how networks around the world are marking the global centenary of what was supposed to be "the war to end war."

he First World War (WW1), as it only became known after the outbreak of the Second World War (WW2), was supposed to be "the war to end war," as assessed by H.G. Wells. With a death toll of more than nine million, few could imagine at that time the greater horrors that were to come just two decades later.

In the non-fiction landscape, WW2 has become a core tenet of modern-day factual programming, with a pervasive and inexorable demand for titles focusing on the conflict, the Holocaust, the atomic bombs and, of course, the Nazi leader Adolf Hitler.

As such, the first great conflict has become a lesser-focused-upon event. This year, however, marks the centenary of the start of The Great War, and will see many broadcasters from around the world commemorating the 100-year landmark.

For some networks, that commemoration has started early. In Canada, national pubcaster the CBC kicked off its WW1 programming last November, with a Peter Mansbridge-hosted special featuring Canadian soldiers' letters and drawings, and interviews with veterans, entitled *Remembering the Great War*.

And at this point, many broadcasters and cable networks will have locked down their WW1 centenary programming, having finalized deals at MIPTV and

MIPCOM in Cannes last year.

In France, both Frances Télévisions and ARTE France will make major plays to commemorate the conflict, which killed nearly 1.7 million Frenchmen. The latter network kicked off its coverage over the weekend of January 11 and 12, with two days of programming dedicated, interestingly, to the period of cultural creativity that immediately preceded the war.

"We're starting off with a major weekend in January called 'Comme en 14,' beginning with a cultural angle which is set six months before the beginning of the war," explains Emelie de Jong, the head of the arts department at ARTE France.

"It was the end of an era; the end of an epoch. 1913 was an extremely rich year culturally, with [Stravinsky's] Le Sacre du printemps/The Rite of Spring, and with lots of explosive culture that was just starting but was cut down dead by the beginning of the war.

"After that there will be an 8×52 -minute documentary in our history slot, which is based on the writings and correspondences of the people and the protagonists of the age, called 14, des armes et des mots, with a very ambitious web component as well. There will be a 6×90 -minutes fiction series as well, so our '14-'18 offer is going to be very large."

In tackling WW1, De Jong says a key challenge is

FOCUS ON HISTORY



ARTE France's De Jong.



in actually finding useable footage. "When you come to World War Two, you have to find footage that's not known, exclusive or that hasn't been seen before," she says. "But with '14-'18 it's more about finding the footage."

Andy Williams, the MD of footage house ITN Source, agrees, offering that there is "a massive difference in the volume of content available" between the two global conflicts.

"All the stuff from World War One is without sound as well," he adds, "which in itself makes a big difference. So I don't think you are going to see documentaries that are wall-to-wall archive."

Where he does feel well covered, however, is in newsreel footage from the time. "We've

got World War One footage within our Reuters collection, including some early newsreels, and we've also got more of a U.S. perspective with the Fox Movietone cinema newsreels," he says.

"In addition, there's material from Die Deutsche Wochenschau, which were some of the German historic newsreels of the time. So we can tell the story from a number of different perspectives."

For France Télévisions, meanwhile, its flagship title will be the ZDF Enterprises coproduction Doomsday – World War 1.

The three-part series looks at the actions of key figures from WW2 during The Great War – including Adolf Hitler, Hermann Goering, Charles de Gaulle and George S. Patton – and features restored and colorized archive material combined with re-enactments and testimonies. The network will air the program – which has also been picked up by Australia's ABC – in the fall, over three consecutive Sunday evenings in primetime.

"This is definitely a key title, and it's also very symbolic that we've achieved this as a coproduction between France and Germany on this important subject," says Perrine Poubeau, a commissioning editor and acquisitions/international coproductions exec at France Télévisions, who mostly buys for France 5.

She adds that the French version of the miniseries will be re-versioned from the German version that will air on ZDF, and will feature "extra archival footage about French civilians and French troops."

While broadcasters in almost all of the countries involved in WW1 will look to commemorate the conflict in some way or other, none are going as large on the event as British pubcaster the BBC.

It will mark The Great War over four years – through to 2018 – with more than 130 specially commissioned programs and some 2,500 hours of programming, airing across its four TV channels, radio stations and digital outlets. Roughly 600 hours of that will be newly commissioned material, around half of that for television.

Kicking the season off will be *Britain's Great War*, a four-part BBC1 series presented by Jeremy Paxman, which will explore how Britain and the lives of British people were changed by the battle.

On sister channel BBC2, two one-offs – *The Necessary War*, presented by Sir Max Hastings; and Niall Ferguson's *The Pity Of War* – will argue about what WW1 meant from different perspectives. BBC2 title *Gallipoli*, meanwhile, will featuring an exclusive interview with media mogul Rupert Murdoch, talking about his father's whistle-blowing role in the disastrous Gallipoli Campaign of 1915-16.

So extensive are the BBC's plans that it's named former BBC Radio 5 Live controller Adrian Van Klaveren as its Great War Centenary controller.

The broadcaster will use "a whole range of genres and treatments," including dramas, docudramas, and digital works, to help viewers understand the depth and breadth of WW1. Van Klaveren says that, as with ARTE, the BBC will in part focus on the arts and culture of the era, and the impact the conflict had upon it.

The Beeb will also be revisiting a landmark series aired 50 years ago called *The Great War*, which offered a comprehensive history of the conflict.

"We've gone back to all the original interviews that were done for that series, with people who were part of the war or fought in it," Van Klaveren explains. "Going through the unused elements of those interviews, we're finding a lot of material about how people actually felt."

There will, of course, be more to come. Most U.S. networks – as is the wont in North America – are keeping their programming plans under wraps until close to the airdates (a spokesperson for History says the network will be "doing something big" but won't share details).

In addition, there could also be some warthemed cross-pollination to come, as networks begin to mull commemorating the 70th anniversary of the end of WW2, in May 2015.

World War 1 imagery from the collection of ITN Source.



* Smithsonian CHANNEL

DESTINATION OF THE WORLD'S BEST PRODUCERS.

-> SMITHSONIANCHANNEL.COM



National Geographic Channel's Killing Kennedy was the second adaptation of a Bill O'Reilly book to air

BOOKSMARTS

BY KEVIN RITCHIE

Literature is making its way onto the screen via non-fiction nets and doc-makers in myriad ways, from scripted historical miniseries to documentary adaptations of memoirs. But what turns a page-turner into a hit series or doc?

ilm adaptations of non-fiction literature are a staple of award-season cinema going. From All The President's Men to 12 Years A Slave, fact-based stories have left indelible impressions on the silver screen.

As cable networks look toward commissioning scripted miniseries, there are more obvious outlets for authors and their agents to pitch execs with similarly epic ideas based on works of literary nonfiction. However, documentary adaptations from a literary property are less common.

"What I've found is that [books] can form my broad creative thinking, but they rarely translate to a specific series or show," says Julian P. Hobbs, vice president of scripted and non-fiction development and programming for History.

The main difference, he suggests, is that television is a collaborative process compared with the solitary act of writing. "Cable, especially in factual, has really evolved its language in how to tell stories, which is less reliant upon the written word form of narrative storytelling," he continues. "They may share common ideas and information, but rarely do they share common storytelling techniques."

As Hobbs notes, books and articles are secondary sources that producers draw upon to author an original series. That does not mean, however, that he is uninterested in pitches from authors and book agents. The network recently began development

on a miniseries based on Benjamin Woolley's book Savage Kingdom: The True Story of Jamestown, 1607, and the Settlement of America.

The book offered a new perspective that appealed to programmers on the day-to-day life in the first permanent English colony in the Americas.

Another recent doc adaptation that brought a fresh angle to a familiar subject was filmmaker Ric Burns' PBS 'American Experience' adaptation of Drew Gilpin Faust's *The Republic of Suffering: Death and the American Civil War*, which focused on how the war gave rise to new funeral traditions and forms of spirituality in the United States.

"It would be interesting if there emerges a form of writing that is closer to how one tells stories in television. Then you might see more of those are acquired," suggests Hobbs, adding that History Films acquired the rights to an essay about the Chauvet caves for Werner Herzog's doc feature Cave of Forgotten Dreams.

"It was written like a film," he says. "The essay may be more the place that one would look for a direct influence on documentaries rather than long-form books."

A recent book that takes a filmic post-modern approach to non-fiction is *Life Itself*, a memoir by the late film critic Roger Ebert that documentarian Steve James has adapted into a feature doc premiering at the Sundance Film Festival.

The Hoop Dreams director became involved in the project after screenwriter and executive producer Steven Zaillian brought it to his attention. After reading the book, he was impressed by what he calls the critic's "adventuresome life" that encompassed a battle with alcoholism, a Pulitzer Prize, a collaboration with sexploitation director Russ Meyers, the hit TV show Siskel & Ebert and an 11-year battle with thyroid cancer.

"If I hadn't liked the memoir I don't know that I would've done the film," says James. "It's a beautifully written book."

Although the first part of the memoir is largely linear, focusing on Ebert's childhood, education and move to Chicago where he became a general news reporter and later a film critic, it is not exclusively so. The chronology frequently jumps back and forth between the present and the past.

Taking inspiration from Ebert's quote, "I was born inside the movie of my life," James's film also moves back and forth in time.

"I really was struck by the way in which he weaved in and out," he says. "That was something I took as an inspiration, which led me to want to document – in a more verité fashion - his life in the present as a springboard to the past, much like he did in the book."

However, last April – four months into production

- Ebert unexpectedly passed away at age 70, two



days after revealing that his cancer recurred.

Ebert gave James complete editorial freedom to author his own take on *Life Itself*, and before he died, encouraged interviewees to be as candid as they wanted.

Using the book as a guide, James interviewed

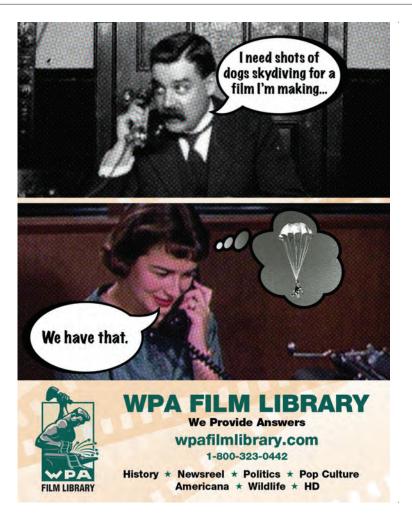
more than two dozen people, including Ebert's long-time friend Bill Mack, his wife Chaz, filmmakers Werner Herzog and Martin Scorsese (the latter of whom also serves as an EP) and the wife of late film critic Gene Siskel, Marlene, who has rarely spoken publicly before.

"He really is, in essence, the narrator of this film and it's drawn not exclusively but overwhelmingly from the memoir," explains James. "I also wanted to make it unmistakably my view of Roger and his life."

Another book-to-doc adaption set to be discussed at Sundance is *The Tanning of America*: One Nation Under Hip-Hop, which will also air as a four-part miniseries on VH1 in February.

Based on advertising executive Steve Stoute's 2012 cultural critique *The Tanning of America: How Hip-Hop Created A Culture That Rewrote The Rules Of The New Economy* and directed by *Cocaine Cowboys* filmmakers Billy Corben and Alfred Spellman of Rakontur, the film explores the broad cultural influence of hip-hop on entertainment, politics and race relations in the United States.

Stoute amassed so much visual material during the research phase – from interviews with musicians and producers to behind-the-scenes footage and





commercials and music videos - that he felt like a documentary treatment was a no-brainer.

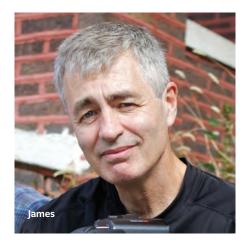
"It actually felt like it was a better documentary than it was a book," he says, adding the book was a bigger hit with business and advertising execs than the general public. "I didn't write the book to be a New York Times bestseller and a summer read. I wanted it to be more of a cultural guideline on how culture affects business."

With the documentary, Stoute is aiming to branch out and reach college age students and their parents with his proposition that a 'tanning' effect has rendered young demographics colorblind, making ethnically specific marketing campaigns irrelevant.

Book adaptations have aided National Geographic Channels president Howard T. Owens' reinvention of the cable network.

NGC's docudrama versions of Bill O'Reilly's books Killing Lincoln: The Shocking Assassination That Changed America Forever and Killing Kennedy: The End of Camelot scored big ratings for the network, with the latter averaging nearly 3.4 million viewers.

"In addition to being an evocative and provocative title, Killing Kennedy also had a built-in fan base and a writer and personality in Bill O'Reilly," he says. "Those three things lined up perfectly for what we deemed to be a special recipe and it's worked for us."



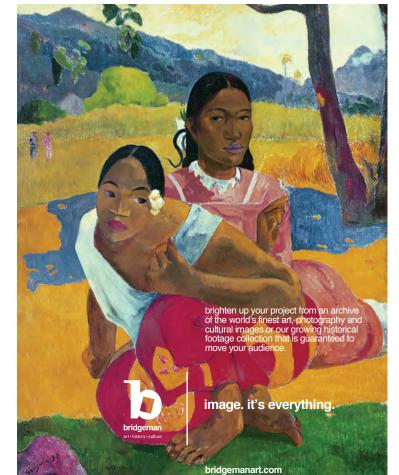
In both Kennedy and Lincoln, NGC opted to frame the films as thrillers - an approach that was inspired by O'Reilly's book in the case of the Tom Hanks-narrated *Lincoln*. Writer Erik Jendresen (Band of Brothers) used a line from the book -"John Wilkes Booth has less than 12 days to live"

- to frame the story around the period leading up to Booth's assassination of the president.

Kennedy was originally conceived as a documentary but the network decided to take a chance on developing it as a scripted docudrama. A doc adaptation also risked blending in with several other Kennedy TV projects timed to coincide with the 50th anniversary of his assassination last November.

"There are probably 30 documentaries on the JFK assassination that didn't require underlying IP because there's so much information out there," says Owens. "What makes it different? Who has access to a real-life character that hasn't talked on camera before? The cost of entry is lower. You're not taking the bet that you are with scripted and thus you're not so in need of an iconic title."

NGC is now prepping Killing Jesus, again from an O'Reilly book. "Everyone is doing historical nonfiction and there seems to be a rush into that," he adds. "We're looking for what hasn't been done. What are boundaries that haven't been explored? What are stories about people that have not been told that you want to hear about? That's what we're looking for now from agents." •





INTERNATIONAL INSURANCE BROKERS, INC.™

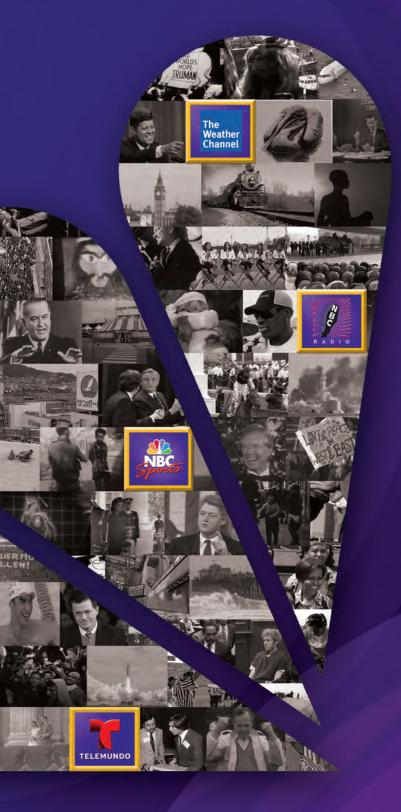
INTELLIGENT INSURANCE SOLUTIONS[™]

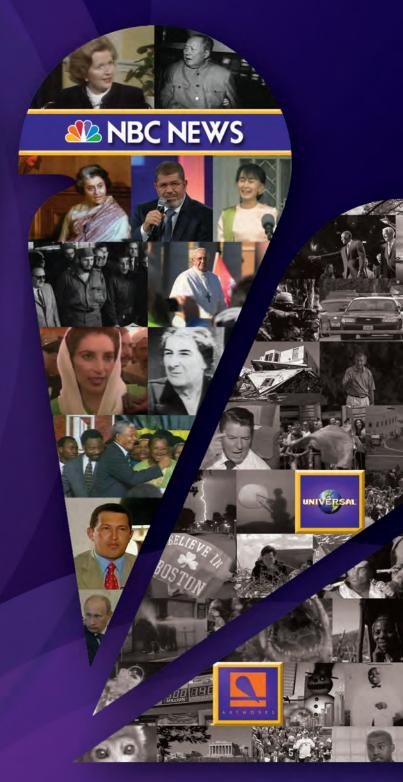
800-257-0883

www.csins.com

066

NBCUniversal Archives.com





A UNIVERSAL SOURCE











AN ENDEMOL COMPANY



As the unscripted television industry has evolved, so too has the methodology behind finding the larger-than-life characters that every network says it wants. *Realscreen* polled various reality TV stakeholders – from exec producers and prodco talent execs, to casting company heads and companies offering tech solutions to aid the process – to learn more about what goes into finding talent today.

THE TALENT HUNTERS

Sheila Conlin, president and CEO, The Conlin Company Kristi Russell, president, Metal Flowers Media

Russell: In the past our clients would come to us and say, "Okay, we have a show and we need a cast," and we would go out and find that cast for that show. As the landscape for television has changed, we're now in this position where it's more like, "Okay, we like this world, but in order to get it off the ground, we have to prove the talent." A lot of times at that stage, there isn't a lot of money to find a piece of talent that's going to sell a show and exist for multiple seasons. In the past year we've started to earmark talent that we meet in the store, or that we learn about in the newspaper, or that we find on LexisNexis or on YouTube channels, and we've started to create buckets of talent in our database.

We are completely off of Craigslist, and we are completely off of websites that reach out and collect individuals who want to be on television. We have shifted our focus to, instead of finding cast members, finding a piece of talent that could drive a series and we really try to do that by what we used to do 10 years ago, which is on-the-ground casting.

Conlin: I don't cast off of Craigslist and it's not a number one tool [for her]. I have a completely different set up and strategy and outreach system that I use. There are levels. If it's a first-run show I come up with a unique way of finding what is needed and use that first, and simultaneously will work on the second level, which is big outreach – getting the word out all over. And the third, or bottom of the list, would be the postings on the reality casting sites.

Russell: We were in a restaurant in Houston, Texas and the owner was walking around, larger than life, shaking



and talked to him a little bit about his restaurant and other ventures that he has and as his story unfolded it became obvious he had a very rich life. We got him on camera and we are now in talks about developing a show with him for a particular client. When you, with a casting eye, can look at somebody who is owning a room without even trying to, nine time out of 10, they are going to own an episode and they will jump off the screen just like they're jumping out of the room.

Conlin: I like more grassroots and one on one, going after and

finding people, and talking to them. So I have people across the United States and in Europe if I'm casting globally. I do have specific people and resources that I go to. We also have the big open casting calls, and they are usually great – they bring us great people and great finds. That's getting to be less and less because of the budgets, and it's hurting our ability to get the authentic characters out there.

You can have the best technology – I have a great database, a great system. But it's still about finding the people. It's like a dating site – a million people can apply but until you meet them face to face, that's not the person you're going to marry.

Sasha Alpert, EVP in charge of casting, Bunim/Murray Productions Lauren Lexton, co-founder and executive producer, and Paul O'Malley, VP of casting and talent, Authentic Entertainment

O'Malley: Skype is obviously my best friend because I get to talk to people. I can find someone at 10 a.m. and Skype them by 2 p.m., edit by 6 p.m. and have them at the network by 7 p.m. My team uses Twitter a lot. We're doing a show on GSN right now, and we're tweeting a lot at people we can't get a hold of, so Twitter has been very helpful for direct-messaging them. Technology has been nothing short of amazing, efficiency-wise.

Alpert: For *The Real World*, it was about getting seven people who wouldn't normally be together in one room living together, so we have to look all over the country, and in the past it's been all over the world. We do a tremendous amount of Skype interviews and the quality of the Skype interviews has gotten so much better so you don't have to go

to open calls all over the place.

Lexton: We're only looking for someone who pops, and that's another good thing about these technologies – even though you always have to explore further, the first impression is really an important thing to look for.

O'Malley: It's tough in LA because in LA everyone's an actor and they don't want their agent to know they're going out for reality to make extra money. Authentic hasn't taken on too many shows where we have to take the route of casting solely in LA. We cast all over the country. I haven't had to deal with it too much. I think we're pretty good judges of character. You can kind of tell right off the bat.

Alpert: We use Facebook a lot more than we used to, especially for a show like *The Real*

World or Bad Girls Club
where it's more about the
general population. There are
certainly tools available to find people but there's
something great about hearing these people talk
on the phone. There's something great about
having that one-on-one connection.

O'Malley: One thing I can't stress enough is to take every email seriously. People pitch us and there are pages and pages of their lives that you've got to have someone read through because you just never know.

There could be someone in Wyoming that runs a business and is amazing and you've got to just make sure you take time.

070





Alpert: The people that have a high degree of honesty about who they are reveal themselves to you. There's something extremely believable [about them], and some people can't help but be themselves. That's what a lot of people respond to.

THE TECH TYPES

Eli Abayan, CEO and founder, eTribez Vinnie Potestivo, president, Vinnie Potestivo Entertainment and founder, Project Reality

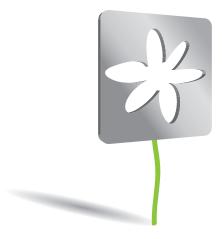
Abayan: We are a technology company based in Israel, and we have an office in LA and we're opening another office in London. We're working with American Idol, The X-Factor (U.S.), America's Got Talent, we're doing The Voice in two countries, MasterChef, The Chase in the UK, Big Brother and Wipeout. We also do smaller cast shows, such as docureality, and game shows.

Potestivo: [Project Reality] is all about a pipeline, all about the work flow. A user comes to the site on the front end and is automatically matched to the projects that are happening on the site. If they're matched, the top 30% are given a call to action, which is either a questionnaire or specific video instructions on what to record, [such as] five questions a producer would think to be necessary to answer to get a good gauge

of who they are before they have to make the phone calls and follow up. The first thing we do is put the onus of introduction on the user side, but we allow them to open a path of communication between the casting director, network exec or production company.

Abayan: With eTribez, the process is that they apply to the show [through] online auditions, customized to each show's needs. A talent show's would be much different from those of a cooking show. One side is with the candidates using our system from home, and they create a username and a password to enter our system and can then fill in a questionnaire and upload videos. On the other hand, the production company has its own management system, with a lot of selection tools, and a dashboard to control the process

071



metal flowers

stop and smell the reality.

Casting - Talent - Sizzle Reel Production - Development



with graphic tools [through which] they can design the system with specific roles

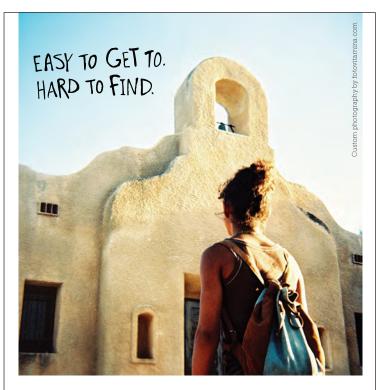
with automatic opportunities. We have the technology [but with] everyone who applies for a specific show, the production [company] has the power to choose whether to follow up with the candidate. We don't make the decision.

Potestivo: Casting is about finding people and now development has turned into finding people, since it's such a character-driven world. Here is the opportunity to find people and authentically create worlds around them without having to leave your office. I think that's really important because you look at the landscape of reality TV programming and it's everywhere. The only way we can be everywhere is through technology to streamline the process.

Abayan: The technology can help with the process, both during and after. When I started this two and a half years ago, I met a big production company in LA and I was consulting [for] them, and I asked, "After you've done casting for a big show, you've had 10,000 candidates. What do you with the information? Do you have a database?" And they said, "Sure we have a database!" When I asked them to show me, they took me to the storage and showed all the binders with all the printed papers from the candidates. You can create assets here, for a production company or a network, which are very valuable. There's so much to do here with digital, so be open-minded and embrace it. Potestivo: Try to eliminate the variables of what it takes to make that connection. I don't need to be

looking for a needle in a haystack. I can be looking in a pile of needles. (With files from Barry Walsh) •

072



Daily nonstop flights from LA. Ask about incentives for a TV Series. 520.770.2172 | filmTucson.com



SAVE THE DATE FOR 2015



PLAN AHEAD

TUESDAY JANUARY 27 - FRIDAY JANUARY 30, 2015



APRIL 24-MAY 4, 2014

CANADIAN INTERNATIONAL DOCUMENTARY FESTIVAL

NORTH AMERICA'S LARGEST DOCUMENTARY FESTIVAL, CONFERENCE AND MARKET

INDUSTRY REGISTRATION OPENS LATE JANUARY

Take advantage of early-bird pricing until March 3



hatpocsforum

RENOWNED TWO-DAY PITCHING EVENT

Submit your project!

Final deadline: January 16, 2014



hotocsdealmaker

CURATED ONE-ON-ONE PITCH MEETINGS

Submissions open: February 13, 2014

Final deadline: March 10, 2014



thebocshop

Year-round online doc market offering access to more than 1500 titles from around the world!

Submissions open: January 6, 2014

Final deadline: March 24, 2014

Presenting Platinum Partner

Scotiabank®









the leading factual programming screenings and conference

5-6 April 2014 Palais des Festivals, Cannes, France

KEEP THE STORY REAL

A true story is behind each of the over 1,000 factual and documentary titles that get screened in Cannes each April in the **MIPDoc Library.**

Attend **MIPDoc**, the weekend before **MIPTV**, and discover fresh stories for every screen from over 60 countries. As the leading conference and networking event for international co-production and financing, MIPDoc is the place to build your international deals and make new connections with the world's top factual and documentary producers, distributors and buyers.

Deadline to submit programmes and projects for co-production is 4 March.

Register by 21 January and save 20%.



mipdoc.com FEED YOUR HUNGER FOR REAL STORIES

To participate, advertise or sponsor please contact José Luis Sanchez, jose-luis.sanchez@reedmidem.com



the world's market & creative forum for content on every screen

7-10 April 2014 Palais des Festivals, Cannes, France

FOUR DAYS 4,000 BUYERS. ALL NEW CONTENT.

The truth is MIPTV welcomes more international buyers than any other content market of the new year. 4,000 buyers from 100 countries gather in Cannes to screen and acquire the freshest content for TV, digital platforms and every screen.

This April, MIPTV launches the **MIP DIGITAL FRONTS**, the NEW international screenings showcase for original online video and multiplatform content.

Register by 21 January and save 30%.



MIPTV.COM FEED YOUR PASSION FOR FRESH CONTENT

To participate, advertise or sponsor please contact José Luis Sanchez, jose-luis.sanchez@reedmidem.com



Buyers and sellers connect through videos of some of the most exciting early development projects and biggest content libraries in the industry

Are you a **buyer** or **investor** looking for your next big hit?

BROWSE VIDEOS ANYTIME, ANYWHERE

It's free for you to join!

Are you a show creator or seller looking to promote your show?

GET ACCESS TO OVER 1700 BUYERS

Upload your video and pitch materials!

Realscreen Summit delegates receive 2 complimentary projects!

Contact your realscreen sales rep for all enquiries

Melissa Giddens 416-408-2300 x228 mgiddens@brunico.com Lisa Faktor 416-408-2300 x447 lfaktor@brunico.com xchange.realscreen.com



As more and more prodcos are acquired, the value of staying independent can sometimes be obscured by other considerations (see: money). Here, Icon Films' managing director Laura Marshall provides an overview of how - and why - her company remains proudly independent.

THE IMPORTANCE OF BEING INDIE

wenty-four years ago my husband Harry and I sat on a floor in my parents' house looking at the documents that confirmed we had just formed a company. We didn't have a house or a job. We had a development slate (featuring one project, a film about Don McCullin going to Borneo), a bit of experience in making films, much less in pitching projects, unrealistic expectations and an accompanying lack of qualms about setting out on this journey.

Today we are in Bristol, UK, where we made our home shortly after setting up Icon Films, and loving the ongoing adventure. Icon Films has around 90 people working in the center of the city, a mixture of staff and freelancers, and around 35 hours of projects in production. Bristol is a city of travel and adventure (Cabot, Brunel, Concorde), dissenters and independents, with the first out-of-London elected mayor, an independent. Similarly, our company remains independent, led by a strong management team who revel in their autonomy and ability to act nimbly and take calculated risks.

We're small enough to be able to get together on Monday mornings as a company and have each person introduce themselves and share what they will be doing in the

coming week. It's an opportunity for new starters to put faces to names, see what the company looks like and for us all to commit to what we need to do.

We've managed to survive the ups and downs of the independent roller-coaster for a long time, and are growing year-on-year. Why? For the early part of Icon's history Harry and I did most things ourselves, and we learned a lot of lessons the hard way. It wasn't until we sat back and worked out the things that we were good at and liked doing (and conversely, what we were bad at and hated) and brought people in and empowered them to do their best work, that Icon started doing its best work too. I think our customers liked it better at that point as well. We bring in people at the start of their careers, looking for the brightest and the best across the spectrum, and do our best to train and nurture their talent.

We encourage our team to build good working relationships with their counterparts across the industry, in production management, commissioning, finance and commercial affairs, believing that it is not just the idea that sells a project - it's the package and the relationships within it.

We also see it as important to have a diverse output. Unusually for a UK indie, our biggest market historically has been international, primarily the U.S. We have been working with Discovery Communications networks for more than 20 years and our returning series for Animal Planet, River Monsters, has been a standout hit. That allows you to develop more and riskier projects. We've always enjoyed a wide customer base, working across the factual cable nets in the States and the terrestrials in the UK. Also, we've stayed away from the first look deal, which has given us the freedom to match each project with the right distribution company.

It's not always easy being out there without a mothership to beam us up when things get tough, and when things go wrong or big payments get delayed, we have to use our combined nous to get through. It's not easy balancing creativity and commerciality. Creativity is not comfortable, it doesn't sit in neat little boxes ready to be sold; it is prickly and amorphous and doesn't do what it's told. Without it we would be dead in the water and sometimes it takes us into deeper water.

Still, it is the reason people come into the business and thus, it's essential to respect the creative and support it, so it can survive the rigors of creating a 47-minute hour.



HOWWASIT

2013 proved to be an eventful year for the non-fiction and unscripted entertainment industry, and who better to put it all in perspective than... you? Here's a look at the best and worst of 2013, as revealed through our annual year-end readers' survey.



SCOTT GURNEY

Co-founder/executive producer, **Gurney Productions**

My favorite factual series of 2013 was: ESPN's '30 for 30'.

I never thought they'd make a program about:

Bridalplasty.

The series people will be talking about in five years is:

I want to say it, but I know how it will sound... so I'll just put it in parentheses (Duck Dynasty) to spare some modesty.

In 18 months, no one will be talking about: If reality is "fake."

The most positive development in the nonfiction content industry this past year:

(Insert a Kardashian break-up here.)

The most troubling development in the non-fiction content industry in 2013:

(Insert a Kardashian wedding here.)

The idea I really wish I thought of was:

Antiques Roadshow or Pawn Stars. They shoot an episode a day!

The idea I'm happiest to have had this year was:

I have an NDA I'd like you to sign before I tell you this.

If 2013 taught me one thing it was:

Surround yourself with good folks and know that ideas are everywhere if you look.

The buzzword I don't want to hear in 2014:

Authentic. C'mon, people. We're making reality TV. Say "entertaining," not "authentic," and we have a deal.

My New Year's resolution for 2014 is:

Give my assistants a chance.



EDEN GAHA

President. Shine America

My favorite factual series of 2013 was: Vice on HBO.

I never thought they'd make a program about:

Celebrity ski jumping. I don't believe it's made it to the U.S. yet, but I saw a billboard for it at a European market. So I guess we are now officially trying to kill celebrities...

The program people will be talking about in five years is:

I hope it will be Slide Show on Fox.

The best factual content I've seen online this year was:

Appetite for Life with Andrew Zimmern on Yahoo! (And yes, we make that show here...)

The most positive development in the nonfiction content industry this past year:

Seems like every day we are seeing new buyers coming to the market and as a seller that's thrilling.

The idea I really wish I thought of was:

The spinning red chair.

The idea I'm happiest to have had this vear was:

Adding Anne V. and Lydia Hearst to The Face for its second season.

If 2013 taught me one thing it was:

The right content can get families back around the TV together as we saw with MasterChef Junior.

The question I don't want to hear in 2014 is:

"What's the spinning red chair?"

My New Year's resolution for 2014 is:

Hit shows, hit shows, hit shows.



LAUREN LEXTON

Co-founder/executive producer. **Authentic Entertainment**

My favorite feature documentary of 2013 was:

I absolutely loved the twists and turns of the documentaries Searching for Sugar Man and The Imposter, although they were both late 2012 – does that count?

I never thought they'd make a program about:

Naked realtors.

The program people will be talking about in five years is:

Hopefully it will be Honey Boo Boo.

In 18 months, no one will be talking about:

Hopefully not Honey Boo Boo!

The most positive development in the nonfiction content industry this past year:

Smart is the new black.

The most troubling development in the non-fiction content industry this past year:

Too many pilots are going to air without any promotion at all. That made sense when there weren't so many choices, but not now!

The idea I really wish I thought of was:

Naked and Afraid, although I never thought it would be a hit, so that shows how much I know!

The idea I'm happiest to have had this year was:

It wasn't my idea, and it wasn't this year, but it aired this year, so I guess that counts? It's White Collar Brawlers on Esquire.

If 2013 taught me one thing it was:

To persevere.

My New Year's resolution for 2014 is:

To make great TV!



HUSSAIN CURRIMBHOY

Director of programming, Sheffield Doc/Fest

My favorite feature documentary of 2013 was:

Richard Pryor: Omit the Logic.

I never thought they'd make a program about:

People with large testicles [Channel 4's The Man with the 10-stone Testicles].

The doc people will be talking about in five years is:

The Act of Killing.

In 18 months, no one will be talking about:

Obama's selfie [at Nelson Mandela's funeral].

The best factual content I've seen online this year was:

The Great British Bake Off.

The most positive development in the nonfiction content industry this past year:

Those little gyro-copters – you know, those flying cameras that film almost anywhere.

The most troubling development in the non-fiction content industry this past year:

Greek television's doc arm closing completely.

The idea I really wish I thought of was:

Those flying cameras.

If 2013 taught me one thing it was:

More love!

The buzzword I don't want to hear in 2014:

Abromovíc-esque.

My New Year's resolution for 2014 is:

Buy more film posters.



SARAH DAVIES

VP, production and development, factual, Discovery Networks International

My favorite factual program of 2013 was: Nik Wallenda Skywire Live.

I never thought they'd make a program about: Treehouses [Treehouse Masters]... and it was

In 18 months no one will be talking about:

The mockumentary debate.

brilliant.

The most positive development in the nonfiction content industry this past year was:

How much most creative teams are trying to be non-derivative and are developing new ideas, whether it is live, scripted, interactive or just plain brave.

The most troubling development in the nonfiction content industry this past year was:

Thinking it is OK to be derivative. It isn't.

The idea I really wish I thought of was: *Brain Games.*

The idea I'm happiest to have had this year was:

To do paranormal. Well... to not go gothic and over the top but makes a series like *The Unexplained Files* that is built on great journalism and very real evidence.

If 2013 taught me one thing it was:

A good show and a sticky show are not always the same. They can be very different.

The buzzword I don't want to hear in 2014:

Authentic. We get it. Let's keep pushing the boundaries of how we do things... even "authentic" will be reinvented!

My New Year's resolution for 2014 is:

To try and develop more, have fun and watch more TV... and get my U.S. driver's license!



ED CRICK

Creative director, Tern Television

My favorite factual program of 2013 was:

The Channel 4/Nat Geo copro made by Icon Films, *Bigfoot Files*, delivered a finely balanced mix of popular mainstream adventure with a pinch of hokum underpinned by a bucket load of science.

I never thought they'd make a program about:

Fish tanks.

The program people will be talking about in five years is:

Space Jump Live, due to the combination of online streaming, a global partner brand [Red Bull]... oh, and the small matter of a man jumping from space.

In 18 months, no one will be talking about: Twerking.

The most positive development in the nonfiction content industry this past year:

The willingness across all networks to test new storytelling methods to engage audiences.

The most troubling development in the non-fiction content industry this past year:

Clearly scripted documentary being passed off as "genuine." By all means do it, but be honest about that.

The idea I really wish I thought of was:

Naked and Afraid.

The buzzword I don't want to hear in 2014:

Authenticity. To paraphrase Inigo Montoya: "I don't think you know what that means..."

My New Year's resolution for 2014 is:

To take bigger risks and have a semi-calculated swing for the fences every now and then.



ELIZABETH MCINTYRE

VP, production and development, factual, **Discovery Networks International**

My favorite factual series of 2013 was:

Howard Goodall's Story of Music. Clear, informative, beautifully structured.

I never thought they'd make a program about:

Iceland Foods [the BBC's Life in the Freezer Cabinet]. The series was compelling and CEO Malcolm Walker, inspirational.

The program people will be talking about in five years is:

The Revolution Will Be Televised - I hope.

In 18 months, no one will be talking about: Nick Clegg's conference speech.

The most positive development in the nonfiction content industry this past year:

Gogglebox. A smart, original, witty way of seeing the nation.

The most troubling development in the non-fiction content industry this past year:

Continued lack of on and off screen diversity.

The idea I really wish I thought of was: Kanaaroo Dundee.

The idea I'm happiest to have had this year was:

Ed Stafford's new adventure series [Naked] Castaway, Naked and Marooned].

If 2013 taught me one thing it was:

There are many fine World Service programs when retiring late and rising early.

The buzzword I don't want to hear in 2014: Dashboard

My New Year's resolution for 2014 is:

To deep dive, reach out and circle back to avoid corporate speak.



FENTON BAILEY

Co-founder, **World of Wonder Productions**

My favorite feature documentary of 2013: Stories We Tell.

I never thought they'd make a program about:

I actually think that they'll make a program about everything. Everything is destined to end up on television. It's just a matter of time.

The program people will be talking about in five years is:

We won't be talking about anything. It'll all be texts, tweets and instagrams. This is the Screen Age. Whether you are five years old or 95, we're all 'screenagers.'

The most positive development in the nonfiction content industry this past year:

It's a tie between the revitalized IDA and Netflix original programming.

The idea I really wish I thought of was:

There are so many: Slow TV, Gogglebox, Talking

The idea I'm happiest to have had this year

It wasn't mine but it was WOW's executive in charge of development, Tom Campbell's idea to launch our own home shopping show on our YouTube channel. WOW Presents. The Greeks had oratory. We have home shopping.

If 2013 taught me one thing it was:

The kids are watching YouTube.

The buzzwords I don't want to hear in 2014:

Authentic. Aspirational. Buckets to fill.

My New Year's resolution for 2014 is:

To really learn how to twerk. (Photo: Idris & Tony)



AL MORROW

Head of documentary, **Met Film Productions**

My favorite factual program of 2013 was:

Educating Yorkshire (sorry if the rest of the world can't watch it, it is really fabulous).

I never thought they'd make a program about:

Ten-stone testicles.

The doc people will be talking about in five years is:

The Act of Killing.

The most positive development in the nonfiction content industry this past year:

The launch of Sky Atlantic Documentary Films - a new home for feature documentaries.

The most troubling development in the non-fiction content industry this past year:

Fewer homes for feature documentaries.

The idea I really wish I thought of was: Blackfish.

The idea I'm happiest to have had this year

Only to work with directors/producers whose names begin with |... |erry, |eanie, |onny, John... et cetera.

If 2013 taught me one thing it was:

To paraphrase John Cleese: I used to think the world was a sane place with pockets of madness, and 2013 was the year I realized it is actually the reverse.

The buzzword I don't want to hear in 2014: Innovative

My New Year's resolution for 2014 is:

To deliver that film... •













\$25,000 525,000





This year, we'll produce over 2,000 hours of top-rated lifestyle programming.

We need the best production partners Realscreen has to offer.

Let's talk.

WE WANT TO START SOME CONVERSATIONS.





















Thank you for helping to make our world even bigger.

Our international business began in 1989 with the Discovery Channel. Today, thanks to you and the great ideas you've brought us, it spans the globe. Literally. 44 international channel brands spread over 224 countries and territories. Simply put, we have the most extensive distribution platform in the industry. And we couldn't have done it without your creativity and partnership. May the next 25 years be even more exciting.

Make your world bigger.





















































































